

kidscreen®

About reaching children through entertainment

A Publication of Brunico Communications Inc. 1996 - 2006

*Kids ask
brand gurus
wubu?*



PRSR STD
AUTO
U.S. POSTAGE PAID
BUFFALO, NY
PERMIT NO. 4363

**now in over
55 countries!**



**Brand Licensing
BBC Worldwide
Booth 520**

**MIPCOM
Booth G3.14**



TM Alliance Atlantis. © 2005 LJ Productions 2003 Ltd./Lunar Jim Productions Inc. All Rights Reserved. Distributed by Alliance Atlantis.
Alliance Atlantis and the stylized "A" design are trademarks of ALLIANCE ATLANTIS COMMUNICATIONS INC.



including:

CBC, SRC - Canada
ZDF, KIKA - Germany
BBC, Cbeebies - UK
Discovery Kids - Pan Latin America
ABC - Australia
France 5 - France
Hungama - India

LET'S GET LUNAR!



Fisher-Price®

**WORLDWIDE MASTER
TOY LICENSEE**

**Merchandise Program
Launching Fall 2006 in
Select Territories Featuring:
Toys, Publishing, Apparel,
Accessories, Home Video
and More!**

Broadcast Opportunities

416-966-7523 * alan.gregg@allianceatlantis.com

Licensing Opportunities

310-899-8300 * jennifer.bennett@allianceatlantis.com

halifaxfilm



POKO
71x21'



**Understanding emotions
through laughter**

FOR INFORMATION ON POKO

PLEASE CONTACT DISTRIBUTION@DECODE-ENT.COM



DECODE Entertainment Inc.

Address: 512 King Street East, Suite 104, Toronto, Ontario, Canada M5A 1M1
Ph: 416.363.8034 **Fax:** 416.363.8919 **Email:** decode@decode-ent.com **Web:** www.decode.tv

**Say hello
to our new friend
POKO!**



kids'CBC

© POKO III Productions Incorporated. All Rights Reserved

halifax film

Address: 1559 Brunswick Street Halifax, Suite 501, Nova Scotia, Canada B3J 2E1
Ph: 1.902.423.0260 Fax: 1.902.422.0752 Email: info@halifaxfilm.com Web: www.halifaxfilm.com



BIG THI

**casey's
orbit**



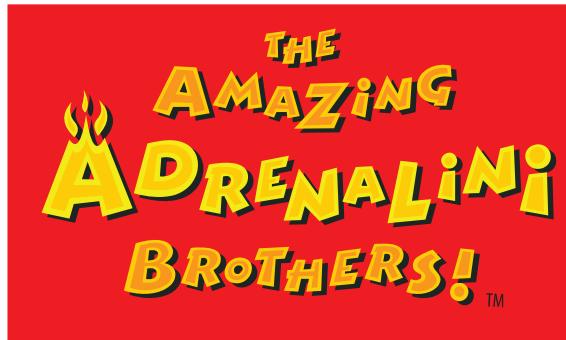
**ST
PR**



B part of t

Mip

**Ricky
Sprocket
Showbiz Boy**



ClassicMedia™

**CARTOON
NETWORK**

TELETOON

Snowden Fine

**NICKTOONS
NETWORK**

NICKELODEON

YTV

A CORU

INGS are happening at

STUDIO B PRODUCTIONS®

the excitement.

Booth #02.07 Canada Pavillion

Find the Buzz on our shows, go to www.studiobproductions.com



 **Aardman**
International
presents

Shaun the Sheep



a brand new
40 x 7 mins series
for kids aged 5 to 8 yrs
broadcast on CBBC in 2007

visit us at
mipcom
Stand 11.19

www.aardman.com/InternationalSales



September 06



Special Reports

p73 Brand Licensing

Making the Grade • Brand Licensing '06 preview • Licensing One on One with Gary Caplan

p89 MIPCOM Jr

U.K. industry prepares for fallout from Ofcom's war on junkfood • On the care and feeding of a show Creator • Our 10th annual Dream Block

p103 Fall TV—Part 1

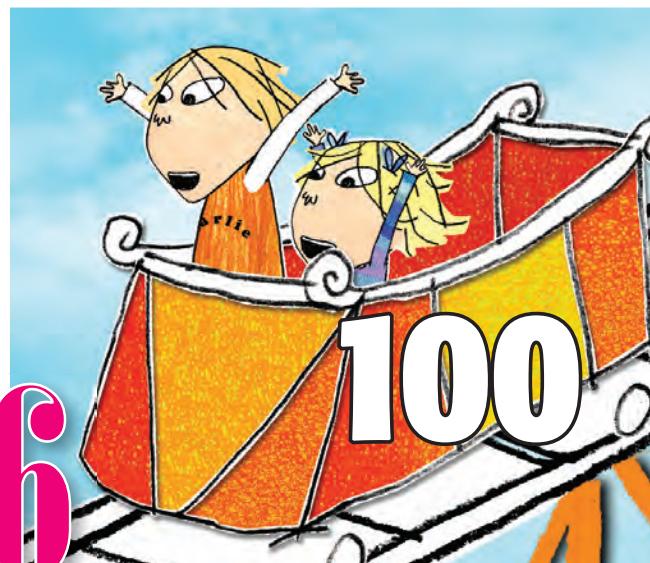
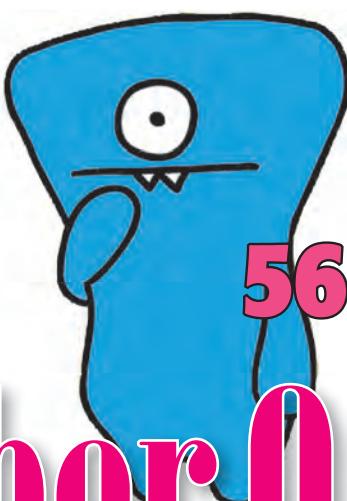
Canuck broadcasters' unveil broadband strategies • French nets continue to push for exclusive windows

Ops!

In our July/August issue we reported Louise O'Toole would be overseeing the Jakers! brand in her new role as MD of Taffy Entertainment UK ("People in New Jobs", page 34). She will be looking after ToddWorld, Pet Alien, MixMaster, Dive Olly Dive! and Code Lyoko. Sorry Louise! In that same issue, RadarScreen (page 27) listed Vanguard as the studio for upcoming film Amarillo Armadillo; it's in fact Exodus Film Group's movie.

Cover

This month's editorial cover, features a photo taken by Hannah Mentz for Digital Outlook, which contributed "Making the Grade" (page 73) to this issue. Event and international copies sport an ad for Millimages' 78 x 7 minute preschool series *Louie*.



Highlights from this issue

23 up front

- Fox issues downloads day-in-date with DVD release

39 ppd

- Cartoon Network toes Euro production pool

49 licensing

- Disney gets healthy with DTR food deal

59 retail

- Hamleys has toy empire in its sights

67 marketing

- Promo Partner Personal—BART brings kids promos onboard with VIZ

71 digital bytes

- Video game industry bounces back ahead of schedule

126 coolwatch

- Kids dish on fave websites and video games

back of the book

118 People Pages

122 Contact File

124 Calendar

RULE #1

**DON'T TELL ANYONE
ABOUT MBC**

RULE #2

**MBC HAS
NO LEADER**



RULE #3

**MBC GADGETS ARE
FOR MISSIONS ONLY**

RULE #4

**RULE-BREAKERS
WILL BE EVICTED**

ARE YOU READY TO JOIN ?



52
HALF HOURS
in CGI

MARATHON

www.marathon.fr

MARATHON

www.marathon.fr

Totally Spies!

TM



NOW 130 EPISODES

52
HALF-HOURS

MARATHON

www.marathon.fr

TEAM GALAXY

INTERNATIONAL LAUNCH
THIS FALL ON:

EUROPE



Rai Fiction



NORTH AMERICA





Sometimes parents just don't understand

With September rolling around, those lazy, hazy days of summer are probably a fleeting memory for most of you right now. And at *KidScreen*, I can say they're something of a mythical beast. Summertime is traditionally the editorial team's most hectic period of the year. We've been busily assembling our big bang-up fall issues.

As I put this one to bed, I can hear October mewling in the background for some attention. But before I let September go on to realize its four-color printed glory that will make its way to Cartoon Forum, Brand Licensing and Mip Jr, I wanted to highlight an issue raised by "Bracing for Battle" (page 89). The story takes a "lay of the land" approach to the upcoming Ofcom decision that will regulate the appearance of junkfood ads linked to kids programming in the U.K., discussing what options are on the table, and looking at how prodcos and broadcasters are preparing to deal with the situation going forward.

The pending regulations are the culmination of Ofcom's three years of researching the correlation (or lack thereof) between junkfood ads running during kids shows and childhood obesity. It turns out, as best as the researchers could determine, that perhaps only 2% of kids' food choices are influenced by the ads they see on TV. However, if Ofcom goes ahead with its most stringent option, which would effectively ban junkfood ads airing until the 9 p.m. watershed, kids broadcasters stand to lose upwards of US\$81 million annually and commissioning funds will shrink in tandem. Moreover, the action would pretty much scupper healthy eating initiatives currently being promoted on air by commercial U.K. kidsnets. The irony is as rich as the fatty food ads Ofcom's aiming to control.

The U.K. industry isn't taking it laying down. Broadcasters and various stakeholders just completed a closed-door consultation phase with Ofcom, and others including Pact and BAFTA have rushed to put a coalition together, provisionally known as Action for U.K. Children's Media. The coalition's goal is to sway public opinion in favor of the least financially damaging option, and preserve the production of homegrown kids content.

Parents might react differently if they were aware of the full impact the pending regulations could have on the shows their kids love. Action for U.K. Children's Media is a step in the right direction. Now the industry worldwide has to seek out more opportunities to communicate directly and effectively with parents, the voters who ultimately hold the most influence over government action.

I'm aware, especially on the production side, there's little extra time or money to devote to such an effort. However, I don't think it's an option anymore—especially in territories like North America where the cries for legislation grow louder daily.

Cheers,
Lana

VP and Group Publisher

Donna MacNeil
(dmacneil@brunico.com)

Managing Editor

Lana Castleman
(lcastleman@brunico.com)
Tel: (416) 408-2300
Fax: (416) 408-0870

Staff Writers

Gary Rusak (grusak@brunico.com)
Dan Waldman (dwaldman@brunico.com)

Art Director

Jubert Gutierrez (jgutierrez@brunico.com)

Writers and Contributors

Amanda Burgess, *Toronto*
Gary Caplan, *Studio City*
Digital Outlook, *London*
Josh Selig, *New York*
Lianne Stewart, *Toronto*
Matthew Sylvain, *Toronto*

ADVERTISING SALES

(416) 408-2300, 1-800-KID-4512

Associate Publisher

Myles Hobbs (mhobbs@brunico.com)

Senior Account Manager

Mike Croft (mcroft@brunico.com)

Account Manager

Katherine Gunther (kgunther@brunico.com)

Publisher's Assistant

David Terpstra (dterpstra@brunico.com)

Conference Producer

Meredith Jordan (mjordan@brunico.com)

CONTACT US:

Tel: (416) 408-2300
Fax: (416) 408-0870
www.kidscreen.com

366 Adelaide St. West Suite 500
Toronto, Ontario Canada M5V 1R9

WATCH FOR THE NEXT ISSUE OF

KIDS SCREEN:

October 2006

Street Date: September 29



Where else?

Extraordinary entertainment for every age, in every genre, co-produced all over the world. Explore it all with Karen.vermeulen@natgeotv-int.com or stop by National Geographic Television International at MIPCOM booth R29.41.



MAMA MIRABELLE'S HOME MOVIES



ARE WE THERE YET?

© 2006 NGE, Inc. National Geographic and the Yellow Border are registered trademarks of National Geographic Society. Used with permission. Iggy Arbuckle, Toot & Puddle, and Mama Mirabelle's Home Movies are trademarks of National Geographic.

SAM SAM

52 x 7'

MEET THE SMALLEST OF THE HEROES

produced in HD by



in association with:



CONTACTS :

14 rue Alexandre Parodi
75010 PARIS
Tel: 33 1 53 35 90 90
Fax: 33 1 53 35 90 91
www.taffyentertainment.com

lionel.marty@taffyentertainment.com
marie.conge@taffyentertainment.com

MIPCOM Stand # R27.18

© Bayard Presse

4 Fantastic Four

world's greatest heroes

26 x 26'

Produced in HD

Produced by:



MARVEL



with the participation of



Fantastic Four Series TM © 2006 MoonScoop and Marvel Characters, Inc. All Rights Reserved.



with the participation of:



a MoonScoop Company

I got a ROCKET!

52 x 11'



Produced by

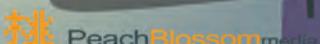


CONTACTS :

14rue Alexandre Parodi
75010 PARIS
Tel: 33 1 53 35 90 90
Fax: 33 1 53 35 90 91
www.taffyentertainment.com

lionel.marty@taffyentertainment.com
marie.conge@taffyentertainment.com

In association with:



MIPCOM STAND # R27.18

Produced by



GROWING UP CREEPIE

52 x 11'

In association with:



© 2005 Taffy Productions, LLC. Telegael Teoranta. All Rights Reserved.





What's Up?

publisher's notes

I must admit that I struggled a bit with an intro to this issue. The combination of a number of industry events in various sectors this month has helped us pull together a terrific mix of required reading. We've pulled together consumer insights, news and reports across television, licensing/consumer products, marketing and digital media sectors. In short: Read it. Love it. I do!

We'll be out of the office almost as much as in the office over the coming weeks. Look for *KidScreen* at LA Roadshow, Cartoon Forum, the Ottawa Animation Festival, Brand Licensing 2006, MIPCOM Jr, and MIPCOM. We look forward to seeing many of you on the road (or perhaps on the raft in Pau)!

KidScreen Summit Attendees! SEND US A VIDEO!

I'm calling out to top industry execs to send in video clips that we'll be highlighting in event marketing and as interstitials at the Summit. We're accepting video clips between 15 and 45 seconds long on any of the following topics:

- **Best KidScreen Summit Story**
- **Product launch disasters**
- **Favorite project**
- **First big deal**
- **Something that made you really nervous**
- **Funniest pitch ever**
- **Favorite moment**
- **First job**
- **Quirky products and projects**
- **Something that made you really proud**

**or similar quaint anecdotes!*

If you're interested, contact me directly to discuss. Serious fun!

Speaking of the Summit, in the evaluations received about last year's event, one issue presented itself repeatedly, and to address that issue we are pleased to share with you a key change in format planned for the 2007 KidScreen Summit. ***KidScreen Summit 2007 will be 3 full days instead of 2!***

By popular demand, we're opening the Summit on Wednesday morning (February 7, 2007) and reprogramming the content across 3 days instead of 2 to help delegates accommodate more meetings and networking without having to skip valuable programmed sessions and activities. Stay tuned for full agenda details.

Registration is now open for the 2007 KidScreen Summit, visit www.kidscreensummit.com. Various tiers of early bird pricing are in effect until November 24, 2006. Register early to save more.

Enjoy the issue,

Donna MacNeil
VP and Group Publisher
dmacneil@brunico.com

Brunico Communications Inc.

President & Executive Publisher

James Shenkman (jshenkman@brunico.com)

VP & Editorial Director

Mary Maddever (mmaddever@brunico.com)

Controller

Linda Lovegrove (llovegrove@brunico.com)

VP & Group Publisher

Donna MacNeil (dmacneil@brunico.com)

VP & Group Publisher, Events

Diane Rankin (drankin@brunico.com)

VP, eBrunico and Circulation

Omri Tintpulver (otintpulver@brunico.com)

BrunicoCreative

Director, Creative Services

Kerry Aitcheson (kaitcheson@brunico.com)

Creative Director

Stephen Stanley (sstanley@brunico.com)

Senior Production Coordinator

Melissa Giddens (mgiddens@brunico.com)

Brunico Circulation

Manager, Circulation

Jennifer Colvin (jcolvin@brunico.com)

Senior Circulation Administrator

Sidoney Roberts (sroberts@brunico.com)

Published 9 times a year by Brunico Communications Inc.,
366 Adelaide Street West, Suite 500,
Toronto, Ontario, Canada M5V 1R9.
Tel: (416) 408-2300.

Opinion columns appearing in *KidScreen* do not necessarily reflect the views of the magazine or its parent company Brunico Communications Inc. All letters sent to *KidScreen* or its editors are assumed intended for publication. *KidScreen* invites editorial comment, but accepts no responsibility for its loss, damage or destruction, howsoever arising, while in its offices, in transit, or elsewhere. All material to be returned must be accompanied by a self-addressed, stamped envelope. Nothing may be reproduced in whole or in part without the written permission of the publisher.

Subscribe at www.kidscreen.com/subscribe
For single issues call 416-408-2448 or 1-800-543-4512 ext.711
© Brunico Communications Inc. 2006

® *KidScreen* is a registered trademark of
Brunico Communications Inc.

Worldwide distribution by

zdf.enterprises

h2o
just add water



Ever been to Mako Island?

Just correctly answer the contest question at
www.zdf-enterprises.de and you can win a
luxury holiday for two on Australia's Gold Coast!

52 x 26' plus 2 x 90' TV Movies

- ▷▷ Action-driven series for teens and families
- ▷▷ Shot on Australia's gorgeous Gold Coast
- ▷▷ Spectacular underwater scenes

**THEY'RE BACK.
AND THEY'VE BROUGHT REINFORCEMENTS.**

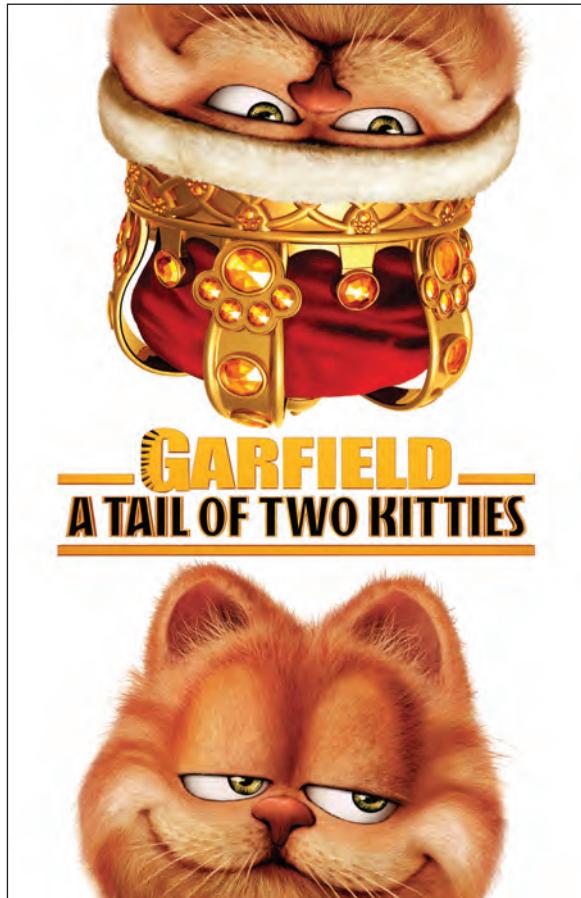


LOONATICS UNLEASHED



WARNER BROS. ANIMATION

"LOONATICS UNLEASHED" TM & © WARNER BROS. ENTERTAINMENT INC. ALL RIGHTS RESERVED.



Fox isn't holding back its kids titles from the new service that issues digital versions in lockstep with the DVD launch

Fox's major film releases and TV shows will be available day-and-date with the DVD.

While the digital files are not transferable to blank DVDs, the service marks an industry first. The downloads are compatible with Windows Media technology, making them playable on portable devices including Microsoft's forthcoming Zune portable player that's gunning for some of iPod's market share.

Fox heralds the move as an evolution of the industry and a major blow against piracy. But looking at it through the lens of kids films and programming, you have to wonder if it spells the beginning of the end for the still lucrative kids DVD market—not to mention the boost in merch and promo opps realized around kids event-DVD releases in recent years.

Jamie McCabe, senior VP of worldwide pay-per-view and video on demand for Twentieth Century Fox, does not see the need to close a door because a new window is opening.

"I think right now they are separate markets," McCabe says. "The DVD market is a huge market for us and we have to be

FOX ISSUES DOWNLOADS day-and-date with DVD release

by Gary Rusak

respectful with what we do. Our experience has been that download is more of a male 18 to 34 oriented market."

McCabe points to the technological difficulty of charging parents with hooking up their PCs to televisions to create an acceptable viewing environment for children as being an obstacle to the new delivery system prevailing in the kidspace. "The family doesn't gather around the PC to watch kids programming," he says. (Canuck broadcaster Corus is willing to wager parents won't have a problem with downloading and burning content on to DVDs, as it launches online video service Treehouse Direct this month. See "Broadband or Bust", p. 103.)

"However, don't expect Fox to withhold its kids titles in an effort to protect the DVD market. McCabe says the company will make all content available through the new system and let the market sort out what should be promoted and featured.

"I don't know that *Because of Winn Dixie* is going to be the most popular title on our site," he says. "But if you went there and you wanted to get something different, it would be available to you."

The program will initially launch on the Fox's IGN portal (ign.com) under the Direct2Drive section, but eventually will roll out across Fox's other internet assets including Myspace.com. Movies should ring in at US\$20 a pop, while TV eps will cost US\$1.99 apiece.

He wouldn't divulge specific targets, but McCabe is hoping the new partnership will expand the download-to-own market and possibly sprout new formats.

"Maybe what we can do is take advantage of the fact that we are delivering (the movie) to a computer," he says. "If you think of the processing power of a PC compared to a DVD player, there are some exciting things that could be done." ■

**SOME HEROES
ARE BORN THAT WAY...**



NEW THIS FALL FROM

...AND SOME ARE
DRAGGED INTO IT!



**SHAGGY &
SCOOBY-DOO**
GET A CLUE!



WARNER BROS. ANIMATION

"LEGION OF SUPER HEROES" © WARNER BROS. ENT. INC. "LEGION OF SUPER HEROES" AND ALL RELATED CHARACTERS AND ELEMENTS TM & © DC COMICS. "SHAGGY & SCOOBY-DOO GET A CLUE!" © HANNA-BARBERA CARTOONS, INC. ALL RIGHTS RESERVED.

Merger to produce Canuck toon titan

INa move that could re-pixilate the digital animation landscape in North America, Rainmaker Income Trust plans to purchase Vancouver-based CGI house Mainframe Entertainment for a reported US\$13.8 million.

Rainmaker, also headquartered in Vancouver, is set to acquire 62% of Mainframe stock from New Jersey based-IDT Entertainment (which, in turn, is in the process of being acquired by Colorado-based Liberty Media) and will obtain the remaining shares from minority stock holders.

Expected to take two months, the transaction will marry Mainframe's CGI know-how in the TV and direct-to-DVD markets to Rainmaker's theatrical post-production visual effects experience and high def capabilities, creating what Rainmaker CEO Warren Franklin believes will be a truly global player on the scene.

"We are not just putting together a financial deal," Franklin says, adding both companies have a long history as animation innovators. "We are here to create a studio that goes on to become one of the major ones in the world."

The newly formed company will boast 300 artists and technicians. Two offices located in Vancouver, Canada along with Rainmaker's London and Mainframe's L.A. offices will be make up the new operation. Both Franklin and Mainframe CEO Rick Mischel say they do not anticipate the merger will result in lay-offs.



Tony Hawk in Boom Boom Sabotage © 2006 Mainframe Entertainment. All rights reserved.

The Mainframe/Rainmaker merger combines their CGI and visual effects know-how

Since Mainframe's first major television production *ReBoot* ceased production in 2001, the company has focused on the DTV market with properties such as Arthur and Barbie. In August, the company announced a deal with The Weinstein Company to co-produce *The Nutty Professor* as an animated DTV feature.

Rainmaker's post-production digital effects handiwork can be seen in such films as *The Da Vinci Code* and *I, Robot*. And the company has an established clientele of Hollywood heavyweights including DreamWorks and Twentieth Century Fox.

Both Franklin and Mischel see the combination of resources as a necessary step in order to tackle a full-length animation features as well as further television series work. "Rainmaker already has a theatrical pipeline and a technological infrastructure," Mischel says, adding the companies' goals are complementary.

Another aspect that will no doubt help the new entity is regaining access to tax credits. After two years under U.S. ownership, Mainframe will once again be able to take advantage of a pool of provincial funding from the British Columbia government. A substantial rebate on labor costs, in particular, will help the company maintain competitive service work rates.

"It enables us to officially pursue the co-production route, which we like to do on the television series side," Mischel says. "And it enables us to access Canadian talent and Canadian content benefits." **GR**

Huh? Cartoons ease the pain...

Most of us are well aware of the soothing effect of taking in a little TV after a stressful day.

However, a recent study conducted in Italy that concluded children experience less pain when they watched cartoons while getting a needle was something of a revelation.

The study published in the medical journal *Archives of Disease in Childhood* in August was conducted by a team at the University of Siena led by Dr. Carlo Bellieni. The researchers used a small sample of 69 children between ages seven and 12 and asked them to rate the amount of pain they experienced while a simple blood sample was taken from them.

The kids were split into three groups. One group had no distractions, kids in the second group had their moms on hand to sooth them, and the third group watched cartoons while receiving the needle. The kids who watched a variety of toons reported feeling significantly less pain than those in the other groups.

Bellieni ended up concluding "television should be used as a routine tool" for children in clinical situations. Huh.



FROM THE PRODUCERS OF **BERNARD**



104 x 90"
HD production
No dialogues

THE LAST ROUND IN THE BATTLE OF THE SEXES



www.ANGUSCHERYL.COM

© The Imp Corporation Limited / Screen 21 2006

The



65 x 90"
HD Production

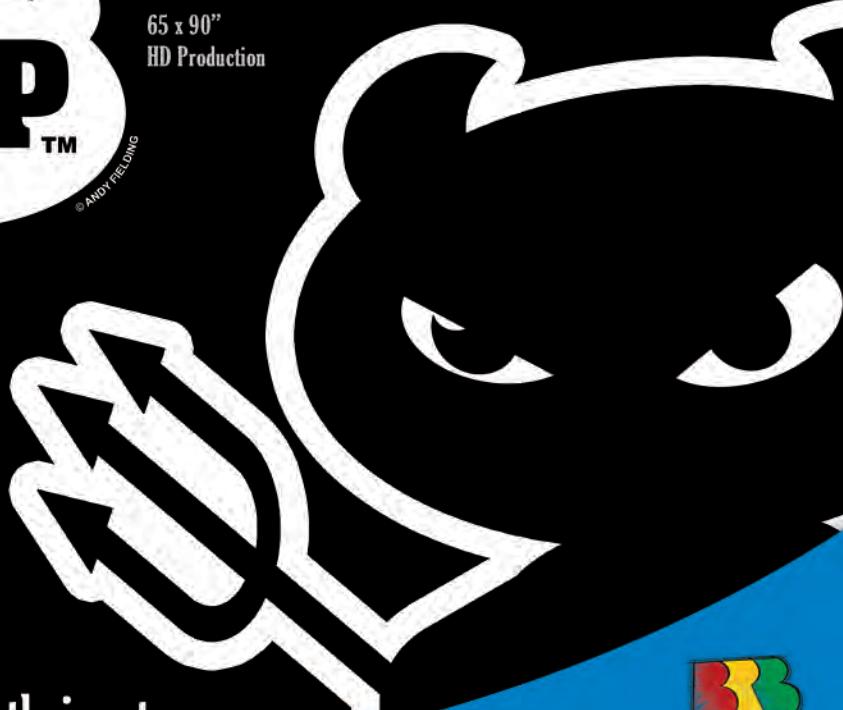
© ANDY FIELDING

Think Evil

Available First Semester 2007

Visit us
STAND R35.16

www.theimp.tv



Screen 21

TV & Sales: sales@brb.es / Licensing: jesusd@brb.es

www.brb.es



© Disney

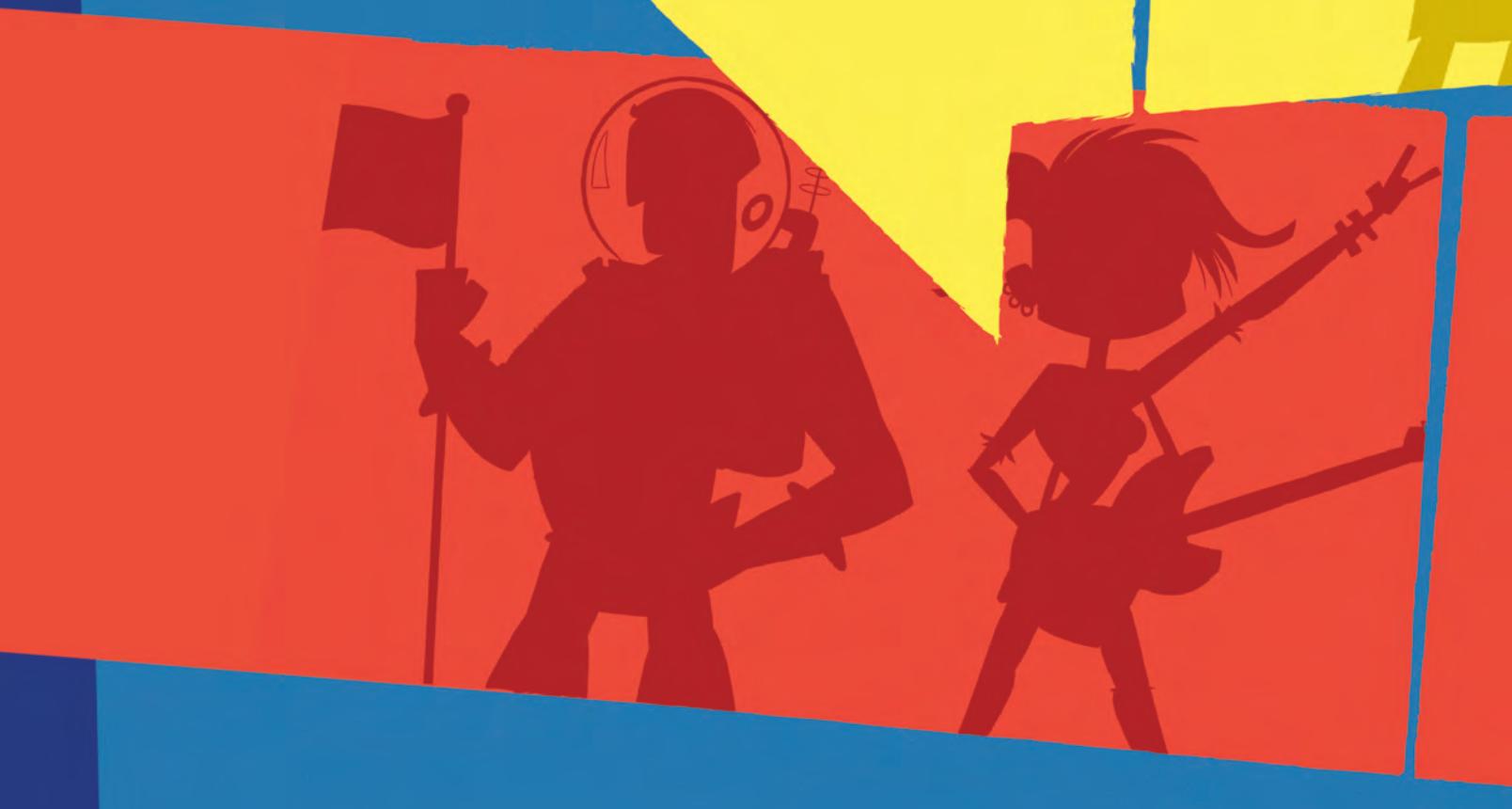
HANNAH MONTANA

SSSHHH, miley
has a SUPER
STAR secret



BUENA VISTA
INTERNATIONAL TELEVISION
www.bvity.com

WHAT HAPPENS
WHEN KIDS
REPLACE
GROWN-UPS?



THE SHOW YOU'LL
NEVER NEED
TO REPLACE



SM

© Disney

FIND OUT
MORE AT
MIPCOM
JUNIOR



BUENA VISTA
INTERNATIONAL
TELEVISION
www.bvitv.com



Puppeteers serve up meaty kids fare for Nick

Few kids name puppeteer as their most desired career, but for Canadian creators Jamie Shannon and Jason Hopley, there is little doubt that the pair was destined for the job. The duo is the creative force behind The Grogs, a Toronto-based prodco that's on quite a roll this year. Not only does the company have *Mr. Meaty* set to debut on Nickelodeon in the U.S. this month, the tween-skewing puppet show is a linchpin in the broadcast giant's aggressive multi-platform strategy, currently airing on broadband site Turbonick and via podcasts powered by iTunes.

Shannon and Hopley go back to the sixth grade together; they were both into acting and admittedly spent a lot of time in their parents' basements making puppets and costumes. Several years later during university, a trip to Europe inspired Shannon to seriously pursue puppetry and Hopley joined him to create a puppet troupe called The Grogs.

The duo named their company after the puppet troupe and got jobs as program jockeys at 24-hour Canadian kidsnet YTV. At the time, the net didn't run commercials during the day, so it was their job to fill the space between shows with a live, improvised puppet act. After three years at YTV, The Grogs first earned international



A childhood love of puppetry led Jason Hopley (left) and Jamie Shannon to form prodco The Grogs, which recently landed a sweet multi-platform deal with Nick for tween-skewing *Mr. Meaty*

attention with 2003's preschool puppet show *Nanalan'*. The 72 x three-minuter, about a girl who visits her nanna frequently got picked up by Nickelodeon and was sold into 150 different countries, Hopley says. It's also still a preschool staple on Canuck pubcaster CBC.

The *Mr. Meaty* deal was closed with Nick about a year ago, after 13, three-minute shorts aired on the CBC. The Grogs sent Nickelodeon director of development Peter Gal a DVD of the show and, Shannon says, "Peter totally fell in love with it."

While the series is aimed at the eight to 14 set (not your typical puppet fans), its arch take on the experiences of two buddies as they work at a somewhat unusual fastfood restaurant in a suburban mall should resonate with the group. Episodes involve monsters, vampires, frequent trouble with the deep fryer and run-ins with the oppressive owner of the company. The series is now priority number-one for the prodco, which has grown to about 30 people.

As for the next move, Shannon and Hopley have their hands full writing and voicing a cartoon series *Weird Years* launching this month on YTV (see our Canadian Fall TV coverage "Broadband or Bust" on p.103 for details). A series of shorts about two monkeys for Playhouse Disney called *Obb Abb & You* is also set to air soon. *DW*

Euro airwave toppers

Ireland (kids ages three to 13 in July 2006)

Program	Channel	Rating
1. Kim Possible	Super RTL	6.8
2. What's with Andy?	Super RTL	6.2
3. Disney's Grosse Pause	Super RTL	6.1
4. SpongeBob SquarePants	Super RTL	5.8
5. Feivel Der Mauswanderer	Super RTL	5.8
6. Asterix Dei Ben Briten	SAT1	5.4
7. Asterix Sieg Ueber Caesar	SAT1	5.2
8. Asterix Erobert Rom	SAT1	4.9
9. Flintstones: The Stars of Hollyrock	Super RTL	4.8
10. The Flintstones: Yabba-Dabba Do!	Super RTL	4.6
11. Wickie....Und Die Starken Männer	KIKA	4.6

Source: Eurodata TV/Médiamétrie—Médiamat



A NEW TV SHOW

HANDY MANNY

Nail your ratings
with the help
of the handiest
man in town



© Disney

playhouse
Disney

SM

BUENA VISTA
INTERNATIONAL
TELEVISION
www.bvity.com



AOL's Malcolm Bird—International man of magic

When he's not hard at work getting high-quality kids programming out across multiple platforms, AOL senior VP Malcolm Bird has a few tricks up his sleeve for any audience that will have him.

"I do not own a cape," Bird says. "I have never sawed a woman in half and have never pulled a rabbit out of a hat—the only things I can make disappear are expense accounts." Coin tricks, in fact, are Bird's *forté* and he has been known to wow kids by pulling quarters out from behind their ears on more than one occasion.

His fascination with magic began at age 11 when he started collecting tricks. Almost a decade later, he earned some extra cash moonlighting as a magic toy demonstrator at Hamleys toy store while he attended Newcastle University in the U.K. And that was it—he's been dabbling in the field ever since.

Bird's collection has since grown to encompass a few hundred items, most of which are coin tricks. He believes he must have every coin trick in existence and he's certainly gone to some lengths—scouring markets in England, the U.S., Japan, China, Thailand and Italy—to round them up. The great collection now sits in a bunch of used cigar boxes in his closet (puffing on fine stogies is another one of Bird's occasional hobbies). "It's embarrassing," he admits. "I should have a fancy display case in the house; I've been meaning to get one for years."



Abraca-pocus! Bird busts a magic move on unsuspecting coworkers

Wedding and Bar Mitzvahs are not regular venues, but Bird likes to showcase his tricks anytime an opportunity presents itself. When you become a magician, he explains, you can't help but be a shameless showoff. As such, he never passes up the chance to perform a coin trick at a dinner party, or any function involving kids. He even keeps several unusual objects on his desk at work to attract attention. "When people ask, 'What is that?' I do the trick."

As for wowing the common folk, Bird likes to keep his tricks simple. One of his faves is called Coin Through Rubber. Basically, it involves a glass with a sheet of solid rubber placed over the top, secured with an elastic band. The spectator gets to choose one of two coins; one is then placed on top of the rubber sheet. The magician pushes the coin down with his finger and it mysteriously appears inside the glass. Skeptics are allowed to inspect the entire apparatus to determine there is no hole in the sheet. So how does the coin pass through? "Simple," Bird says. "It's magic." As for his least favorite tricks, he's quick to admit he's "horrible" at card tricks and does not have the time or the inclination to perfect them.

Over the past few months, Bird has not had much time to play with his collection. Along with launching KOL's Saturday Morning Secret Slumber Party block with DIC Entertainment this month on CBS, he's also heading to MIP Jr. to do a bit of shopping for new projects and plans to announce a new acquisition at MIPCOM in October. But be warned, those looking to pitch him are advised to come prepared. "If you want me to buy your show, you're going to have to bring a brand new coin magic trick that I've never seen before," he says. *DW*

RECOMMENDED READING

Michael Lekes

Senior VP of Programming, Jetix Europe

1. *The Man Who Ate Everything*

By Jeffrey Steingarten (Headline Review)

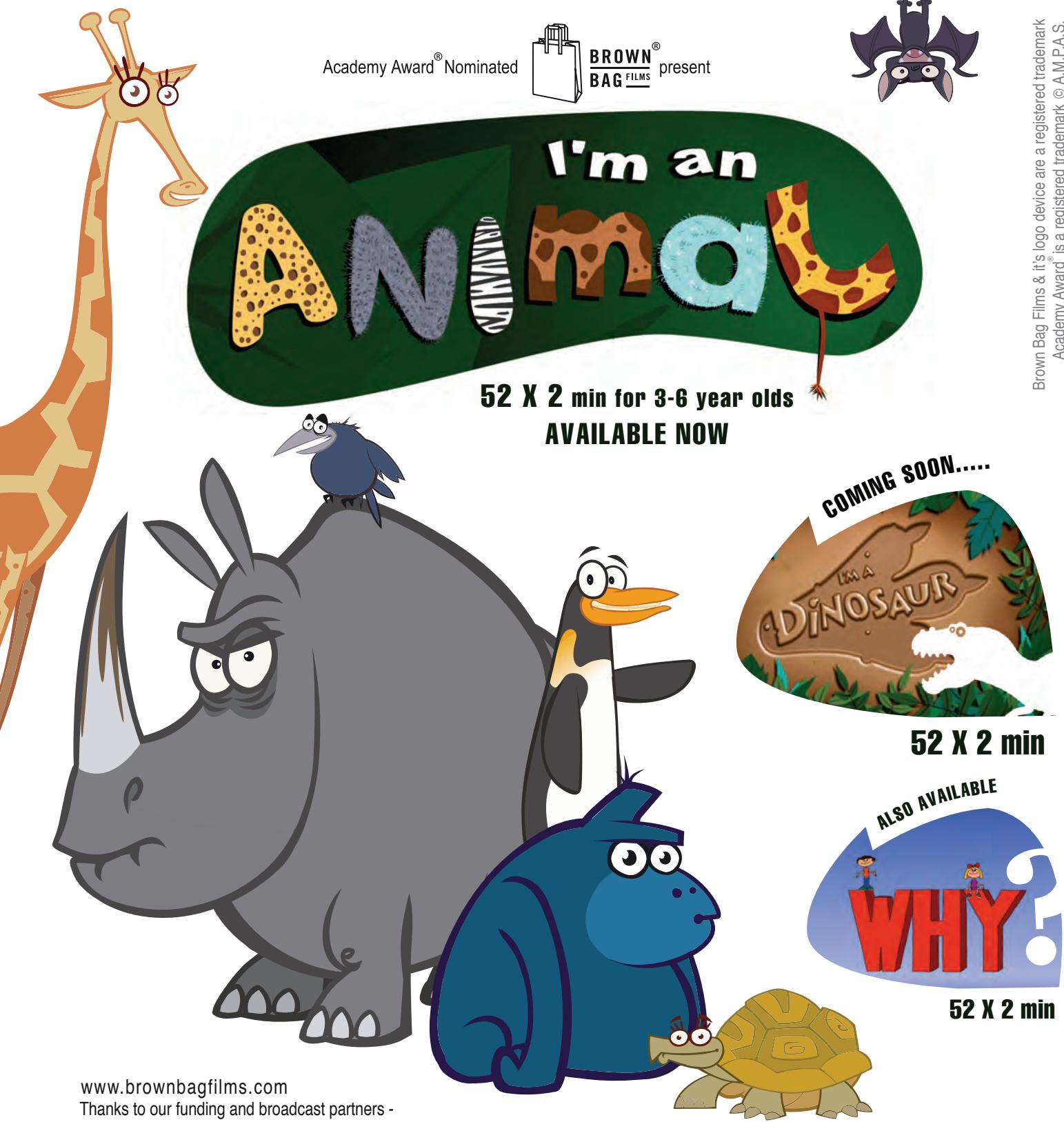
2. *The Tao of Pooh*

By Benjamin Hoff et. al. (Egmont Books)

3. *Barcelona: The Great Enchantress*

By Robert Hughes (National Geographic Books)

Have you got three books that you'd like to recommend to folks in the business? Drop [Lana Castleman](mailto:Lana.Castleman@brunico.com) a line at Lana.Castleman@brunico.com.



Academy Award® Nominated  BROWN®
BAG FILMS present

Brown Bag Films & its logo device are a registered trademark
Academy Award® is a registered trademark © A.M.P.A.S.

www.brownbagfilms.com
Thanks to our funding and broadcast partners -

RTE  Bord Scannán na hÉireann
The Irish Film Board

MEDIA



iC
i-CABLE Entertainment Limited

KNOWLEDGE NETWORK

Rai

tvokids
TV Ontario
TV station learning

NICK JR
join in!

CN
CARTOON NETWORK
TM & © Cartoon Network, (s06)



for sales enquiries please contact
Andrew Fitzpatrick, **Monster Distributes**
p: + 353 1 6114934
e: andrew@monsterdistributes.com
w: www.monsterdistributes.com

MONSTER!
DISTRIBUTES

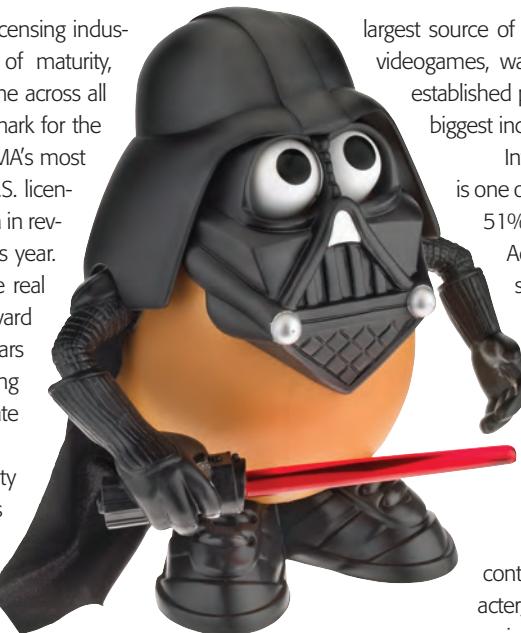
LIMA 2006 survey shows solid gains made across the board last year in U.S.

IT'S no secret that the U.S. licensing industry is entering a state of maturity, with overall royalty income across all sectors hovering around the US\$5 billion mark for the past few years. According to industry org LIMA's most recent annual *Licensing Industry Survey*, U.S. licensors brought in approximately US\$5.9 billion in revenues in 2005, up 1.8% from the previous year. As LIMA president Charles Riotto notes the real news is it's the first time since the Yale/Harvard team began conducting the study nine years ago that every category of license (including character/entertainment, art and corporate brands) finished up or even in revenues.

"The survey shows the overall stability of the industry," says Riotto. "Licensors weren't prone to huge swings based on the success or failure of a handful of properties."

On the character licensing front, which accounts for 44% of the entire market, royalty income was up 2.4% to US\$2.62 billion. And while huge 2005 hit Star Wars certainly deserves credit for part of the uptick, Riotto says the research showed steady improvement in the programs of several existing properties also contributed to the bump. In particular, Jim Benton's snarky It's Happy Bunny seems to be building on its resonance with tween and teen consumers.

Drilling down into character/entertainment royalties a bit further, toys and games still grabs the lion's share of all merch sales, but revenues dipped again by 1.2% in '05 to finish at US\$709 million. The second-



While Star Wars (thank you Mr. Darth Tater) helped boost character royalties in '05, LIMA credits improved performances from smaller properties for part of the 2.4% bump

largest source of income for this group of licensors, software/videogames, was down by 5% to US\$341 million. Of the established product segments, home décor witnessed the biggest increase, shooting up 17% to US\$105 million.

Interestingly, the category with the largest growth is one of the smaller ones—"other" scored a whopping 51% gain, doubling to US\$105 million in 2005.

According to the Yale/Harvard team, products such as card services and electronics qualify as other. The sharp increase in the number of character-licensed consumer electronics deals over the past year is a likely contributor. In fact, respondents pegged the continued adoption of electronics by kids as one of the larger opportunities for new revenue in the coming year.

In terms of overall trends, direct to retail continues to weigh heavily on the minds of character/entertainment licensors. Keeping up with the quickly shifting market strategies of highly competitive mass retailers in the U.S. isn't getting any easier. Additionally, the divide between the small group of large licensors (i.e. Disney, Warner Bros.) and the larger bunch of niche licensors continues to widen, and may be exacerbated by the long-

term portfolio-wide licenses being signed by the character powerhouses. Riotto admits the further proliferation of these types of deals would make it even more difficult for smaller, original properties to break the market.

However, for his part, Riotto says it's too soon to declare a portfolio-wide-deal epidemic. "It's going to take some time to play out and see if it will continue." **LC**

News in Brief

Kids film production gets a boost through two new Hollywood deals

Fox Filmed Entertainment and Walden Media have announced they will team up to produce a slate of family oriented productions under the banner of a yet-to-be-named new entity. The deal will not affect Disney's distribution rights for the upcoming *Chronicles of Narnia* sequels (including *Prince Caspian*, due in 2008) or Paramount's rights the upcoming *Charlotte's Web* feature film.

The joint venture will include a fully staffed marketing and promotions department and will roll out features that focus on educational and family-themed fare with a G or PG rating. Although no CEO has been named, the new company has a number of projects in development including the fantasy feature *City of Ember* based on the novel by Jeanne DuPrau and produced by Tom Hanks.

In a similar move, Viacom announced that MTV Films and Nick Movies will become full production labels under the Paramount Motion Picture Group banner. The two new labels will join DreamWorks SKG, Paramount Classics, Paramount Pictures and Paramount Vantage in the group's stable. Nick Movies will continue to release children's fare including the CGI full-length feature *The Barnyard* and the upcoming live-action version of *Charlotte's Web* (with Walden Media), while MTV Films will focus on comedies and youth-themed productions.

AUSTRALIAN CHILDRENS TELEVISION FOUNDATION PRESENTS

LOCKIE LEONARD

BASED ON THE LOCKIE LEONARD NOVELS BY TIM WINTON

GROWING UP CAN BE A HAIRY BUSINESS

See us at
MIPCOM
at stand number
04:33



Australian Children's Television Foundation, Level 3, 145 Smith Street, Fitzroy VIC 3065 Australia.
Ph: +613 9419 0000 FAX: +613 9419 0880 Email: info@actf.com.au www.actf.com.au

PRODUCED BY KYLIE DU FRENEY EXECUTIVE PRODUCERS ROSEMARY BLIGHT AND JO HORSBURGH
DEVELOPED BY KEITH THOMPSON, TIM PYE AND KEN KELSO ADAPTED BY KEITH THOMPSON
BASED ON THE LOCKIE LEONARD NOVELS BY TIM WINTON

PRINCIPAL INVESTOR

ffcaustralia
Film Finance Corporation

DEVELOPED AND PRODUCED WITH THE
ASSISTANCE OF SCREENWEST AND LOTTERYWEST

PRODUCED WITH THE ASSISTANCE OF THE SOUTH
AUSTRALIAN FILM CORPORATION

PRODUCED BY



DISTRIBUTED INTERNATIONALLY BY

 AUSTRALIAN
CHILDRENS
TELEVISION
FOUNDATION

At Mipcom
R.33.05
www.telescreen.nl



TELESCREEN

Frog & Friends



THE POWER OF FRIENDSHIP



26 x 7 minutes



Based on Frog books
by Max Velthuijs



Published and established
in over 40 countries



Particularly suitable for
children aged 4-7

Pocket
Rockets hopes
to soar in Pau



What's developing in kids production

by gary rusak

Can't make Cartoon Forum in Pau, France this month? Looking to get a peek at what to target at the toon fest? Here's your chance to take a gander at some of this year's most promising projects.

Megalomaniacal teddy bear strikes again

With humanity teetering on the edge of destruction, president of the planet Miss Cannelloni is forced to appoint a special team of agents to keep the world safe. Not constrained by the obvious choices of super-spies or military experts, Cannelloni turns to four extraordinary kids to help her out.

Paris, France-based Millimages' 52 x 13-minute series *Pocket Rockets* features Pendo, Angus, Inuki and Zahra, who are charged with protecting the world from a deranged teddy bear named Q-Babe. Aimed at kids six to nine, the action-adventure series lays Flash over photo-real backgrounds and sprinkles the offering with humor and outrageous gags.

In the first episode, Inuki is shocked to discover that Greenland is moving closer to England. Even more amazing is that upon closer inspection, the map of the world is reading more and more like a picture of the dastardly bear's face! Of course, it falls on the Pocket Rockets to fight the creeping continental drift and set the world right again.

Production partners Millimages France and Millimages UK are bringing *Pocket Rockets* to Pau in the hopes of securing an international distribution deal for the US \$8.4-million series and expect delivery for mid-2008.

A boy and cat take on the big, bad world

Little adventures take on an epic scale in *Jo and Jack* from Northern Ireland's iKandi Productions.

The 13 x five-minute series follows the trials and tribulations of three-and-three-quarter-year-old Jo and his feline best friend, Jack. Lively and colorful 2-D animation gives backgrounds a hand-drawn quality, while the characters, including Fred the Fridge and The Lumpy Bumpy Monster, are rendered in Flash.

The series for the two to five set revolves around the relationship between the boy and his cat, emphasizing their rock-solid friendship and shared timidity.

In an act of derring do in one ep, the pair embarks on a stealth

mission to grab a midnight snack. To score a stash of "fruity tootles, chocolate whips and jam wobbles" they must first overcome their fear of the ravenous Scary Carpet Monster and venture into the vast cavern otherwise known as the kitchen. Through teamwork and quick thinking, the pair succeeds in its task, unfortunately Jo and Jack's reward is a quick rebuke from Jo's mother.

iKandi has already secured a presale from Irish pubcaster TG4, and is the first Northern Ireland prodco to land a spot on Five's Milkshake block. Delivery could be as early as Q1 2007 for the series budgeted at roughly US\$350,000 per half hour. The prodco is also looking at creating an additional 13 episodes when further international distribution is secured.

The case of the maltese flamingos

Two loveable flamingos that enjoy poking their beaks into the mysteries of the animal kingdom form the centerpiece of Rome, Italy-based Gruppo Alcuni's newest production *Lello & Lella—The Animal World Investigators*.



"UpNext" continued on page 42

Cartoon Network toes the Euro production pool

Despite current concerns sweeping the U.K. children's TV production community over pending Ofcom regulations (see "Bracing for Battle", p. 89), Cartoon Network has decided to make its entrée into the space. Last month, parentco Turner announced the formation of the Cartoon Network Europe Development Unit, with the goal of developing wholly owned IP for the global network.

Although an old hand at co-pros, the unit marks the first time CN Europe will be developing new vehicles for Turner nets on its own. "We believe we know our audience really well and we know what they want to see," Daniel Lennard, senior director of original series and development, says.

Headquartered in London, CNEDU will move into SoHo-area digs in January, with 10 to 15 employees charged to find projects suitable for the international market.

Not surprisingly, the unit isn't looking at pursuing genres or targets that stray far from CN's core programming. So you can expect to see the new venture hatching character-driven comedies and action-adventure series for six to 11s. What is different, however, is the speed with



Cartoon Network looks to duplicate the success *Rocketboy* when it opens its new production unit

which the unit will be able to turn an idea into a viable series, Lennard says.

"The object of this development unit is to take ideas up to the bible and anamatic phase and put it right into the greenlight process," he says. "If we find an idea we like, we can very quickly give it to a team and work it up into something that's going to work for us."

Although Lennard would not specify the size of Turner's investment in CNEDU, he says the budget will permit developing and producing three shows within the next

three years. The unit is always looking for new projects and has some contenders from U.K. comic-book creators and small production companies on its current development slate.

And in light of the ever-splintering multi-platform environment, outright ownership of the IP was a key factor in the unit's creation. Although a merchandising component is not a must for projects to be greenlit, the company plans to take advantage of wholly owning the property should L & M opps present themselves.

Lennard is optimistic the European animation talent pool will be able to deliver the goods and, perhaps, even the kind of global property that would more than justify Turner's investment. "There is all this talent in Europe but it's never been allowed to make these types of shows before," he says. "There is no reason we can't make shows like *SpongeBob SquarePants* or *Dexter's Laboratory*."

Alongside the new undertaking, Lennard stresses the company is still very much interested in co-productions and straightforward acquisitions to fill its broadcast slate. CNEDU's first series (details of which remained under wraps at press time) should hit CN airwaves in 2008/9. **GR**

New player enters the North American anime market

Getting lost in translation might be okay for Bill Murray and Scarlett Johansen, but for newly established anime company Illumitoon it's exactly what should be avoided.

Execs Barry Watson, Stephanie Giotes and Richard Ray recently left established anime house FUNimation to establish the new Fort Worth, Texas-based company. They're focusing on acquiring anime properties and then re-contextualizing them for an English-speaking audience. The aim is to move beyond the hardcore adult anime audience and shepherd projects with mass appeal for kids eight to 16.

"When we look at a property we want to analyze it in terms of how it will be perceived by an American audience," says CEO Watson. "A lot of popular shows abroad have humor elements or things that either don't translate well or are difficult to capture for an American audience."

Since starting up, Illumitoon has acquired *Beet the Vandel Buster*, a 78-episode series from Toei Animation; it's been airing on Japanese television since 2004. The 52-episode *AM Driver* backed by vid game maker Konami and the 38-episode *BTX* are also part of the initial lineup.

In addition to the shopping spree, Illumitoon has also partnered with Fort Worth-based CRM Productions, which boasts a 43,000 square-foot post-production unit. The agreement will allow the new company to undertake the crucial post-production work that Watson hopes will reshape the properties.

"We try to really beef up the sound effects," Watson says. "In many cases we'll score the entire soundtrack to add a lot of energy and excitement and make wall-to-wall music."

Illumitoon's not relying on a DVD-driven distribution model and is aiming to get its titles on VOD, linear broadcast, broadband and mobile. "It is about putting the right deal together at the front rather than just acquiring it with the intent of a video release," he says. "We are going to see what we can do beyond that."

At this point, the group is in early discussions with broadcasters and licensing types in the U.S., Canada and Australia. Watson is looking to acquire a few more properties in 2006 and is planning on a full slate of acquisitions for 2007. **GR**

YOUR PARTNER IN ANIMATION

TIME JAM

Valerian & Laureline

40 X 26'



YAKARI

52 X 13'



TWO OF A KIND

SPIROU & FANTASIO

NEW

26 X 26'



The Funny Little Bugs

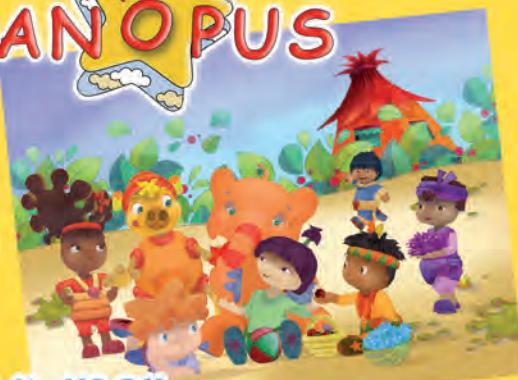
NEW

4 X 26'

ALSO AVAILABLE THE SERIES 65 X 7'

THE CANOPUS

52 X 4'30"



Billy & Buddy

104 X 6'30"



**DARGAUD
DISTRIBUTION**

Booth# 10.09

www.dargaud-distribution.com

Canopus: ©2006, Canopus — Billy & Buddy: ©2004, Dargaud Marini, Bel Ombre Films, Teletoon, Jeunesse, Les Productions Tooncan XXIII Inc. — SPIROU : © 2006, Dupuis/M6 (Canal J/Arte) — The Funny Little Bugs: ©2006, France 3/ Ellipsantine — VALERIAN & LAURELINE: © Dargaud Marini / Europacorp / Satelight — YAKARI: © Le Lombard © 2005-Stormages/2 Minutes/ Belvision/ RTBF with the participation of France 3 / Teletoon/ISR

NEW PROJECTS COMING SOON!

2007
COMING



ppd

"UpNext" continued from page 39

The 26 x 10-minuter targets kids six to nine and follows male flamingo Lello and his female counterpart Lella as they visit different countries around the globe to investigate indigenous animal culture. The project juxtaposes the 2-D flamingoes with live-action settings and wildlife footage.

A typical episode begins with Lello and Lella hanging out inside their tree trunk office exchanging hard-boiled barbs before receiving information that an animal somewhere in the world is in danger.

In the premier, the pair heads off to a city park where a duck's nest has been plundered and a turtle named Diesel is falsely accused of the crime. With the help of some crack research, the feathered gumshoes discover that a rare turtle—a member of the Alligator Turtle species—is responsible for the crime. The pair then hatch a plan to send the evasive reptile back to its natural habitat in Timbuktu via the post office.

With a US\$2.5-million budget, Alcuni's hoping to score a few more presales to add to the list that currently includes RaiFiction (Italy), DQ Entertainment (India), RTVSLO (Slovenia) and SABC (South Africa). Delivery is slated for the end of 2007.

Telescreen brings classic kids lit to TV

Netherlands-based production company Telescreen is turning Max Velthuijs' popular Frog and Friends books into a 26 x seven-minute series that should be delivered by summer '07.



Max Velthuijs' classic books transition to the small screen in *Frog and Friends*

Targeting the older preschool four to seven demo, the show tells the gentle tales of Frog and his pals Duck, Pig and Rat that stress living in harmony with the natural world and each other. Underpinning each episode are lessons about loyalty, honesty, trust and friendship. The hybrid 2-D/CGI style is meant to mirror the warmth of Velthuijs' original drawings.

In the first episode, which is set to bow at MIP Jr., Frog wakes up and recalls Hare told him it was a special day—but can't remember exactly why. After pondering what the word "special" means, Frog heads out to visit his friends only to find they are too busy to help him. Confused and a little upset, Frog returns home and happily discovers it's his birthday and all his friends have gathered there to celebrate.

So far, Dutch broadcaster KRO and Belgium net VTM are *"UpNext" continued on page 47*

 **Lion Toons™**

www.liontoons.com

sales@liontoons.com

+34 93 423 03 62

Got it Need it

Profiles in programming strategy

Five's preschool block shakes up the competition in the U.K.

by dan waldman

Having just edged out CBeebies for the number-one morning preschool spot this year, Five's Milkshake block is getting set to expand its duration and reach in October. Understandably, the net's director of children's programming Nick Wilson is on the hunt for new series to pad out the broadening sked.

Five is prepping two new digital channels on Freeview for launch next month. The three-hour terrestrial block will continue untouched, but an extended six-hour Milkshake block—running from 6 a.m. to noon seven days a week—is slated for the new Five Life digi channel. Wilson says filling the time slot shouldn't prove too difficult and he is now busy buying more rights to Milkshake's existing shows and developing more co-pros.

But he's not looking to shake up the block's successful formula which offers a solid mix of animation styles and subjects for preschoolers. Currently *Fifi and the Flowertots* (Chapman Entertainment), *Make Way for Noddy* (Chorion) and Australian co-pro *Bottletop Bill* sit at the top of Milkshake's ratings.

That said, Wilson's plotting his next moves carefully. Since its 2001 launch, Milkshake has offered 26 hours of preschool programming per week, keeping approximately 20 series in rotation. Over the past year, Five has become the top terrestrial net during the week with the four to nine set, snagging a 11.6% audience share on weekday mornings, while rival BBC 2 and its CBeebies offering takes a close second place with an 11.1% share. Also with four

preschool channels in the mix, competition to capture the one- to six-year-old audience is stiff. Admittedly not as stiff as it is for his counterparts targeting core kids, who fight it out amongst 16 dedicated channels, Wilson notes.

will almost certainly be commissioned independently from U.K. production houses. "I don't want game shows, and I don't want people with red noses singing and dancing," he says.



Five's Wilson is looking for more co-pros like Milkshake top-performer *Bottletop Bill* to fill an additional three hours of air time

This October, Wilson is heading to MIP Jr. to keep his eye on the marketplace. Even though he attends the event annually with his mind more on scoping out the competition than shopping, he's willing to vet preschool concepts for Milkshake while there this year. "Generally, I'm looking for shows that we can co-produce," he says. "But I will look at ones that are already made that we can re-version or we can just take off the shelf."

When it comes to shopping for new ideas, Wilson is extremely picky about what he wants on his block. Firstly, he has very little interest in taking live-action pitches and says non-animated fare on Milkshake

Specifically, he prefers story-driven animation, preferably CGI or stop-motion. Program length is not an issue and he'll consider short-form or half-hour shows targeting either boys or girls.

Those interested in meeting with Wilson in Cannes should contact him first via e-mail or snail-mail (if need be) with a brief outline of the show idea. He will follow up on ideas that get his attention. Anyone attempting to call Wilson will have a hard time getting past his assistant. "I'm really nasty about meetings. I won't have one unless I've seen an idea first and we have something to talk about. I won't take blind pitches." ■



**18 All-new
episodes available**

** Worldwide Tv &
licensing opportunities*

** Now on air in
103 countries*



The **Show** *With* **GO!**

LAZY TOWN™

ENTERTAINMENT



© 2006 LazyTown Entertainment

Mipcom
stand **LR4.02**

MARATHON



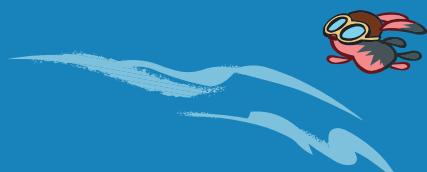
Sales Roundup

Program	Broadcaster	Style/Format	Demo	Producer/Distributor
Dougie in Disguise	Nickelodeon India RCTI Indonesia TVB Television Broadcast Hong Kong Mediacorp TV12 Singapore TDM Macao ABC2 Australia	2-D/104 x seven minutes	preschool	Neptuno Films
Flight 29 Down	Cartoon Network (Latin America) SVT (Sweden) DR-TV (Denmark) RTE (Ireland) NRK (Norway) Viasat (The Baltics) YLE (Finland) VRT (Belgium) Nickelodeon (Australia)	live-action/26 x 30 minutes	tweens	Showcase Entertainment/Discovery Kids
Johan, the Young Scientist	Radiotelevisão Portuguesa Al Jazeera Children's Channel Spacetoon Indonesia Spacetoon Korea Radio Television Brunei	2-D/26 x 12 minutes	preschool	INSPIDEA
Mustang Mama Football Fever	Cartoon Network Japan Nickelodeon Italy TFOU France YLE Finland AXN Central Europe	2-D/26 x two minutes	six to 12	INSPIDEA



Visit us at STAND 00.01
www.9story.com
 Tel: +1416-530-9900

9 STORY
 ENTERTAINMENT



"UpNext" continued from page 42

onboard as co-pro partners, and Telescreen has raised approximately 25% of the US\$2.9-million budget. Other possible deals are in the works with Magma Films for Irish and German distribution, and for North American distribution with Breakthrough Films. The prodco also has feelers out in Japan and France.

Sinbad retold as intergalactic action-adventure tale

Strapontin from Paris, France will be shopping its new 26 x 24-minute action-adventurer around the Pyrenees.



Sinbad gets a futuristic makeover in a new action-adventure series from Paris, France's Strapontin (above), and Cardiff, Wales-based Calon's *Ig* features a prehistoric preschooler discovering the world (right)

Sinbad of the Stars mixes traditional 2-D with CGI animation to depict the intergalactic adventures of Sinbad and Shanaya as they battle the evil genie Zamok to keep peace and harmony in the Three Galaxies. With the help of Temudijinn, a wise and magical sage, and a bevy of cyborgs, Sinbad and Shanaya spend much of their time searching the galaxy to find out what form the wicked Zamok will take next.

In one episode, the heroic pair notices that a once prosperous planet has deteriorated and assumes Zamok is behind it all. After uncovering a series of clues to identify the tyrant and relying on the help of some trusted contacts, they sedate Zamok's

host body and imprison him in a vessel. However, the battle isn't over because Zamok can never be destroyed entirely.

Aimed at the seven to 12 demo, the US\$7.6-million series should be delivered in 2008. Strapontin has a presale deal with French broadcaster TFI and promising leads in Canada and Germany.

Prehistoric preschooler helps build language skills

Ig is just like any two-year-old, she has a keen sense of wonder, a playful touch and a knack for learning. But unlike your average toddler, she is discovering the world before time in a prehistoric production from Cardiff, Wales' Calon.

The stop-motion, 52 x 10-minute series is endeavoring to captivate preschoolers with vibrant colors, exotic locales and a giddy cast of characters. Doggy, a pet dinosaur, Monkey Boy, a missing link, and Big Daddy, an authoritative T-Rex are there to help Ig out.

The gag-driven *Ig* has scripts peppered with simple words that are amongst the first 50 to 100 acquired by toddlers to encourage language skills. That said, the series will rely on visuals and action for much of the storytelling. Music underscoring the action is purposely tribal in sound—log-drums and other ancient instruments will play catchy tunes.

Like most preschool shows, *Ig* eps are driven by the idea of discovery. In "I Can Do That", Ig decides she can do anything Monkey Boy can do until she sees him peeling a banana with his toes!

With a budget estimated at US\$6 million, the first batch of eps are scheduled to be delivered by Q3 2008. Calon's currently on the hunt for co-production

partners and distributors to raise upfront capital. The prodco is looking largely at broadcasters such as WDR in Germany, Rai Fiction in Italy and TV5 in France to provide a broadcast homes for the series. ■



News in Brief

Disney makes moves as Indian market heats up

In a two-pronged deal, The Walt Disney Company has taken a major step to increase its presence in India. Worth a reported US\$44.5 million, the agreement includes the full acquisition of Hungama TV, the 24-hour Hindi-language kid's channel founded in 2004, and a reported US\$14-million investment in the channel's parent company UTV Software. Prior to the sale, Disney's Indian presence consisted of a programming block on terrestrial network Doordarshan that reaches 107 million households and satellite feeds of Disney Channel and Toon Disney/Jetix that reach approximately 30 million Indian households.



10 years of Teletubbies
Join the celebration in 2007!

Teletubbies characters and logo © and ™ 1996 Ragdoll Limited. Licensed by BBC Worldwide Limited, BBC & logo © and ™ BBC 1996.



Come visit us
Brand Licensing Show – Stand 520
MIPCOM – Stand G3.40



DISNEY GETS HEALTHY WITH DTR FOOD DEAL

DCP is prepping the launch of 100 new nutrition-focused food SKUs at Kroger's 2,400 U.S. grocery outlets this fall

Yogurt and snack-size fruit cups and apple sauce.

As the issue of childhood obesity continues to shape how kids licensors approach the now contentious food category, most major IP owners are seeking to lend their characters' likenesses to healthier foodstuffs such as fruit, veggies and snacks low in fat, salt and sugar. Just this past summer, for example, Sesame Workshop expanded its promotion with Sunkist to include fresh berries. And bags of apples and pears from Yakima, Washington-based Borton & Sons along with packages of carrots and dip from Reichel Foods in Rochester, Minnesota featuring SpongeBob are heading into U.S. grocers this month as part of Nickelodeon's

In what has to be a first in North America, Disney Consumer Products has entered into a direct to retail deal with the U.S.'s largest grocer Kroger that will see more than 100 Disney Magic Selections food and health & beauty products roll out at 2,400-plus outlets by year's end. Additional SKUs will augment the line in 2007, while the initial rollout will feature fruits, breakfast foods, cheese,

expanded fruits and veg licensing effort. But leave it to the world's largest kids consumer products company to make an equally large statement on healthy eating and break new licensing ground at the same time.

DCP executive VP of food, health and beauty Harry Dolman says the company approached Cincinnati, Ohio-based Kroger with the idea for the line. While such DTR grocery deals are new to the U.S., DCP had already executed similar programs with Carrefour in France, Spain and Italy, and Metro in Germany. The experience helped in making the arrangement with Kroger. DCP will have a hand in product development, while Kroger, which owns 42 manufacturing plants, will take care of sourcing and producing the line as it currently does with its own corporate brands. The end goal, says Dolman, is to provide food products that promote healthy eating and nutrition at price points comparable to national brands.

Consumers, of course, can expect a few Disney flourishes with the food. Along with doling out fruit in kid-sized containers suitable for lunch boxes (i.e. pre-cut apples), DCP is working to integrate character shapes into the packaging and products themselves. Hamburger patties and cheese slices resembling Mickey Mouse's head are ready to go, and DCP director of new business development for grocery and drug channels John Honeck says

by *Lana Castleman*

"Disney" continued on page 56

Action packed! Startups score superhero licenses for custom creativity

by Dan Waldman

Startup manufacturers Planetwide Games and DigiKidz have taken creative play to a new level of interactivity with recent product introductions that mix high tech with customization. The two companies initially turned to the Marvel Universe to kick-start sales, and are now looking for more licenses to keep the pace.

Since releasing its *Comic Book Creator* software in November of last year, Orange County, California-based Planetwide has signed a half dozen licensing deals for the publishing app. The gameco built the software from scratch and along with Marvel, counts National Geographic, Sony Online Entertainment, and Virgin Comics as partners.

The software is pretty neat. It was originally created to allow kids to make comic books by pulling screenshots and digital photos from PC-based video games using a simple drag-and-drop interface with 500 page templates to choose from. The books can be saved in several file formats and then published on-line, e-mailed, printed or assembled into flash-based flipbooks. *Creator* sells for US\$29.99, and so far video game retailers like EBgames and Gamestop have been the main distribution channel. However, Planetwide VP Mark Politi says the product is rolling out to mass retail in Q4 and is currently available on-line with a five-day free trial at mycomicbookcreator.com.

The Marvel Heroes version hit shelves in late August and with it kids can create their own Marvel comic books using characters such as X-Men, Spider-Man, The Fantastic Four and Captain America. The different versions of the application are standalone products. Kids can have multiple sets installed on their computers at the same time, but cannot merge characters and artwork from different versions into the same comic book.

To keep the momentum going, Planetwide has also inked a deal with Nickelodeon & Viacom Consumer Products for a version to accompany the DVD release of Jack Black the vehicle *Nacho Libre* this fall. The company is also planning an edition based on Nick's recent CGI flick, *The Barnyard*, and Politi says that there are more to come.

To add to its ever-expanding portfolio, Planetwide is opening up to more licenses, particularly strong animated characters or those culled from other comic books. Politi is handling the deals and says interested licensors can send him an e-mail to get the ball rolling (mark@planetwidetech.com).

Meanwhile, Palm Beach Gardens, Florida-based DigiKidz also snagged a Marvel license to make custom DVDs. The burgeoning



DigiKidz' *I am Spider-Man* makes kids the man behind the mask (left), while Planetwide's *Comic Book Creator* lets kids create the action

company specializes in DVDs that place kids in the action by pasting a photo of the child's face on their favorite characters.

The new *I am Spider-Man* custom DVD gives kids the opportunity to become the web-slinger himself; when he removes his mask, the child's face will be shown on Spidey's body instead of Peter Parker's. Based on the MTV *Spider-Man* animated series, the half-hour DVD, aimed at kids four to 11, features three mini-adventures, centered primarily around the fight scenes. That way, says DigiKidz president Marlo Gold, kids star in the most exciting part of the action.

I am Spider-Man (SRP US\$34.95) should hit retail in early October. The DVD will be available for sale on digikidz.com, and Gold is in negotiations with major U.S. retailers, but could not formally announce which ones at press time. She is still on the lookout for other retail partners for *I am Spider-Man* and is keen on scooping up other kids licenses for future custom DVDs. ■

PANT-ABULOUS BRAND NEW PROPERTY!

Those Scurvy Rascals™



Those Scurvy Rascals...they don't want gold, they don't want treasure
they only want your PANTS!

- 26 x 3.5 mins CGI animated pant-astic episodes available (26 more for Fall 2007)
- Hilarious fun and guaranteed belly laughs for boys aged 6+
- Voted **Best Children's Series** and winner of **Children's Choice Award** at the **2006 British Animation Awards**

Landlubbers! Join our quest for PANTS!

For TV opportunities contact Regis regis@entara.co.uk

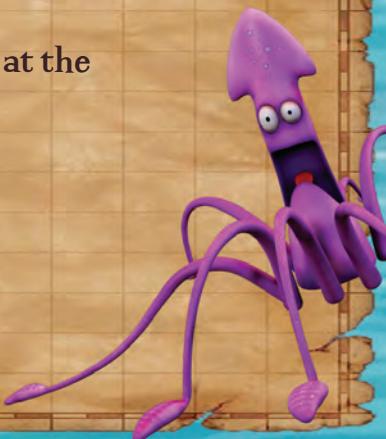
For Licensing opportunities contact Karen karen@entara.co.uk



entara www.entara.co.uk

www.thosescurvyrascals.com

© 2006 Entara Limited. All rights reserved.™ Entara Ltd.



Dance fever—Konami cross brands video game hit

Konami has been hard at work with major licensors over the summer to put kids on the dancefloor with their favorite cartoon characters this holiday season.

Since introducing its Dance Dance Revolution (DDR) arcade game to the U.S. in 2001, the San-Francisco, California-based arm of the Japanese gameco has built its exercise-inspired game into a full-fledged brand.

In DDR's five-year history, Konami has put out no less than 10 versions of the game on five platforms. Close to eight-million console games have been sold worldwide, with North American sales accounting for four-million units, alone. And now, according to Jason Enos, senior product manager for Konami Digital Entertainment, 2006 is shaping up to be DDR's biggest year yet, with a slew of licensing deals and new releases.

For starters Konami forged a multi-year deal with Disney in July to use Mickey Mouse, Donald Duck and other



Donald Duck displays his mad DJ skillz in DDR-Disney hybrid

characters and classic Disney tunes, such as "Zippity Doo Dah" on upcoming DDR titles. The first offering is a plug and play port of *Dance Dance Revolution Disney Mix* (an arcade version was first produced in 2001) that will hit mass retail shelves in Q4 at US\$29.99. Completely new versions of DDR Disney will follow in '07.

Extending Konami's relationship with DIC Entertainment (a new half-hour live-action copro, *Dance Revolution*, based

on the game debuts on U.S. airwaves this month) Strawberry Shortcake will take a whirl on the dance floor in her own plug and play version of DDR. The game's release coincides with the theatrical launch of the full-length *Strawberry Shortcake* movie in October.

Licensed versions of DDR are a big priority at Konami, but the gameco also has its hands full with in-house production. *My First Dance Dance Revolution*, is a plug and play version aimed at preschoolers and is due out for the holiday season. And before the year's out, Konami will also be releasing a new arcade version of its dancing machine, a mobile offering and three new versions for the PlayStation 2, Xbox and Xbox 360 console systems.

Further licensing deals have not been announced yet, but Enos says Konami is always willing to entertain more ideas because the game lends itself so well to cross-branding opps. **DW**

PROPERTY LISTING

Licenses recently granted

Property	Granted by	Granted to	Product category	Demo	Release date
Barbie	Mattel	Activision	video games	girls	fall 2006
Bratz	MGA	The Singing Machine Company	karaoke items	girls	Q3 2006
Chop Socky Chooks	Aardman/Geneon	Jada Toys	master toy (North America)	boys	2007
Fairy Dust	Wings Properties	K&M Associates	apparel, jewelry, toys and cosmetics	girls	fall 2006
Happy Feet	Warner Bros. Consumer Products	Penguin Young Readers Group	master publishing license	kids	fall 2006
The Land Before Time Animated Series	Universal Studios Consumer Products	Pressman Toy Corp.	board games and puzzles	kids	fall 2006
Lola & Virginia	Icon Animation	Alvento	mobile content	girls	fall 2006
Marvel Universe of Super Heroes	Marvel Entertainment	Hidden City Games, LLC	collectible game and accessories	boys	fall 2006
Mystery Hunters	Apartment 11	Nelvana Kids Can Press	DVD books	kids kids	spring 2007 spring 2008
Shrek the Third	DreamWorks Animation	HarperCollins	publishing licensee	kids	spring 2007
Teletubbies	Ragdoll	Earth Tones Trading Co.	apparel	family	spring 2007

PLEASE VISIT US AT
MIPCOM JUNIOR
Booth: R35.16



Motion Pictures



Telmo and Tula "Little Cooks"



Format: HDTV
Episodes: 52
Minutes: 7
Target: 4-7

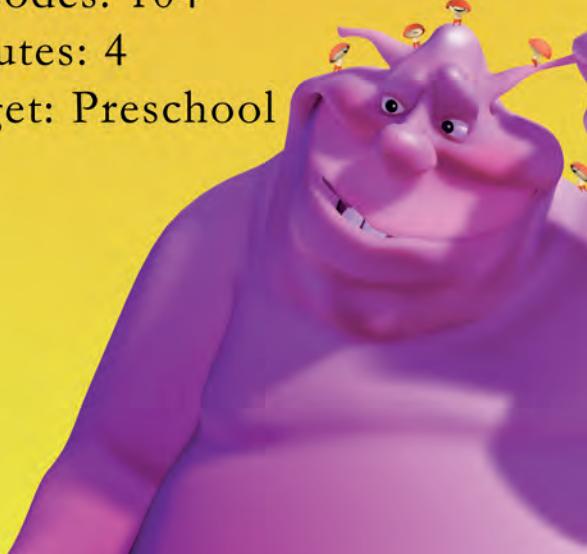
Alex



Format: HDTV
Episodes: 104
Minutes: 4
Target: Preschool

Boom & Reds

Format: HDTV
Episodes: 104
Minutes: 4
Target: Preschool



I N S P I D E A

presents



© INSPIDEA Sdn Bhd. All rights reserved.

QUIRKY. ZANY. FUNNY. GRANNY.
26 x 2' OF BRAND NEW EPISODES

Season 1: *Mustang Mama* Football Fever already sold to Cartoon Network Japan, Nickelodeon Italy, TFOU France, AXN Central Europe, YLE Finland, NTV7 Malaysia, VRAK Canada, MBC3 Lebanon.

I N S P I D E A

G-G-03A Glomac Square
Jalan SS6/16A, Kelana Jaya
47301 Petaling Jaya
Malaysia
tel: +603 7880 9934

mipcom stand : 1.22

sales contact
/ cj.see@inspidea.com
/ andrew.ooi@inspidea.com
www.inspidea.com



National Geographic Kids taps Lisa Marks to rep two new IPs

National Geographic Kids recently named Westchester, New York-based Lisa Marks & Associates to represent key properties *Toot & Puddle* (of the *Holly Hobbie* book series fame) and the wholly original 2007 film *Sea Monsters 3D*. President Lisa Marks has been busily prepping merch programs for the diverse properties over the summer.

There are nine books in the ongoing *Toot & Puddle* series that stars the adventures of two curious globetrotting pigs and has sold more than one million copies worldwide. This fall, new title *The One and Only Opal* will hit bookstores while Nat Geo's first animated T&P offering *I'll Be Home for Christmas* makes its way to the airwaves and on to DVDs distributed by Warner Home Video. The special is the lead-in for a planned preschool TV series launching in 2007.



A two-tiered merch program is in the works for book property, come Nat Geo Kids TV series, *Toot & Puddle*

Marks is taking a two-tiered approach to the property, developing a classic T&P specialty program based on the books and a mass retail program to support the TV series. The specialty plans are kicking off with the launch of plush from Yottoy that will accompany the new *Opal* title this month. To round out the upstairs offering, Marks is looking for gift, stationery, and craft & activity licensees. As for the mass component, she's on the hunt for toy (including puzzles and playsets), apparel, accessory, home furnishings and sleepwear partners for a 2008 product debut.

Meanwhile, Marks is also kicking into high gear for the upcoming Nat Geo IMAX-bound feature film *Sea Monsters 3D*. The movie puts a new twist on an old subject that continues to fascinate kids—dinosaurs. In this case, Nat Geo is creating a character-driven story about the life and times of prehistoric sea creatures (underwater dinos, if you will), and plans to distribute it to more than 120 giant-screen theatres worldwide in October 2007. The DVD from Warner Home Video will follow.

As for the licensing program, Marks says she intends to have fun with this one and envisions a broad merch range for core kids (with a secondary target of tweens and teens) including toys, posters, apparel, stationery and novelty items. And the field is wide open right now for interested licensees. **LC**

MIPCOM
STAND # 22.02

TELE IMAGES

Adi

IN THE WILD

*Cool, fun and informative
Adi is back and better than ever !*



TELE IMAGES
KIDS

MINDSCAPE

EURÉKA

With Suzhou Hong Yang Cartoon Co Ltd - With the support of the Centre National de la Cinématographie
Based on an original concept created by COKTEL

3 seasons of 40 x 4'
Edutainment Series

News in Brief

4Kids, MarVista patrol for *Zula* partners

Since picking up worldwide merchandising rights for CGI series *The Zula Patrol* at Licensing Show, 4Kids Entertainment has been busy hatching a merch plan. The show, created by Dr. Deborah Manchester and produced by The Hatchery, is designed to teach four to seven year olds the basics of science via a rag-tag troupe of aliens as they travel through the galaxy. Tony Reed, senior VP of marketing and licensing at 4Kids, says the series currently has 80% carriage in the U.S. thanks to a deal with American Public Television and it's moving to strip in 2007.

Aiming for a 2008 merch launch, Reed says a broad program is in the works and her team is currently on the hunt for toy, ELA, publishing, domestics, apparel, housewares, gift & novelty, and health & beauty licensees. In keeping with the DNA of the show, all products will have an educational component or element. So, for example, a pair of pants would have a compass incor-



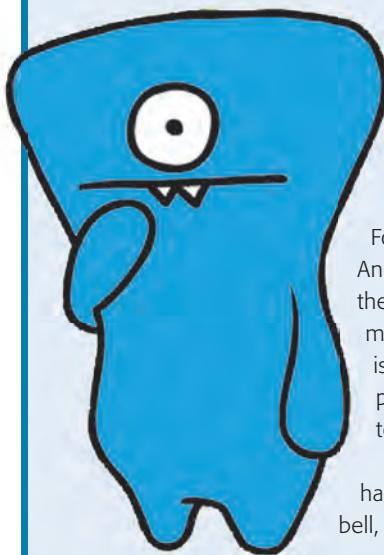
4Kids is planning a broad program for *The Zula Patrol* that builds on its educational DNA

porated into the belt. While mass retail is the target channel for the boy-skewing line, Reed says science museum gift shops and college bookstores are also in her retail cross-hairs. (*The Zula Patrol* already had a run on planetarium screens across the U.S. in 2005 and will be part of a traveling science exhibition next May.) Additionally, there are 13 new half-hours in production to augment the existing 26. L.A.-based MarVista is handling international TV distribution and will be bringing the show to MIPCOM next month.

Drawn together—nurturing young illustrators via their fave characters

For some kids, owning the latest plush or action figure of their favorite character isn't enough. And Laguna Hills, California-based publisher Walter Foster has given kids a chance to get to know their animated pals inside and out with books that teach them how to draw their beloveds. Foster most recently launched *How To Draw UglyDoll*, based on the specialty merch hit UglyDolls and is planning to issue a deluxe edition of the title that includes the book, drawing implements and paper later this month. The company now has more than 20 major licenses for its art books that teach kids how to draw characters such as Winnie the Pooh and Dora the Explorer.

The 30-person company publishes between 10 and 20 new licensed titles each year and has been in business since 1922. Instructional books for Shrek the Third, Little Einsteins, Tinkerbell, Princess Natasha, Curious George and Avatar: The Last Airbender are on deck to hit all major U.S. book retailers in 2007. And publisher Sydney Spragues says acquiring new kids licenses is always a priority for the company. In fact, he's on the hunt for 2008 candidates right now and invites potential licensors to pitch.



New book series teaches kids how to draw UglyDolls and create their own stories

"Disney" continued from page 49

packages that incorporate Pooh's honey jar and fish products cut into sea-faring symbols like anchors are in the works. Additionally foods that come in big enough boxes, such as cereal, will have stickers, trading cards and other surprises stuffed inside.

The initial products draw on more gender-neutral characters like Mickey and Pooh, and DCP will turn to boy- and girl-identified franchises such as Pirates of the Caribbean and Disney Princess when the product line expands into the health & beauty aisle next year. This should open up more cross-promotional opportunities,

but in the meantime the Disney Magic Selections brand will be getting substantial exposure on Disney.com offshoot site Healthy Kids, which is slated to launch this fall and is being set up to further educate kids about nutrition.

As for DCP's future plans when it comes to food licensing, the company will continue to forge old-school deals with individual licensees such as the one it currently has with Indianapolis, Indiana's Imagination Farms for fruits and vegetables. However, Dolman says DCP is actively screening its portfolio of licensees and "discontinuing items that we don't think meet our health profile." ■

TV-LOONLAND

65 x 11'

SEASON 2 NOW
IN PRODUCTION!



Little Princess is already an international star! Hailed as "hilarious and a godsend to parents" her highly acclaimed picture books by Tony Ross have sold millions worldwide

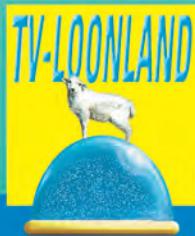
Little Princess is now destined for international television fame in a stunning new High Definition animation series for young children produced by award-winning Illuminated Films

Little Princess will soon be premiering in the UK on FIVE's prestigious 'Milkshake!' block

Little Princess has also found a home with an impressive A-list of partners worldwide including: ZDF Germany, ABC Australia, RAI Italy, DRTV Denmark, YLE Finland, NRK Norway, SVT Sweden, Telescreen Benelux and TV Ontario Canada



ILLUMINATED



For distribution and licensing opportunities please visit our website:

www.loonland.com



RUN FOR COVER 'COS HERE COME
XAN, ADI AND ENK ADRENALINI.

THREE DAREDEVIL BROTHERS WITH ONE UNIQUE
BRAND OF ENTERTAINMENT: EXTREME FUN!

GET READY FOR ACTION WITH
A CAPITAL FLAMING "A"!



Great for
Mobile / Digital!

10 x 2½ min
Web / TV shorts
available too!

THE AMAZING ADRENALINI BROTHERS!

26 x half hour / 78 x 7 min

Bejuba! Entertainment Inc.

+44 7769 747 125

sales@bejuba.com



MIPCOM STAND 02.10



PESKY
STUDIO B PRODUCTIONS



© 2006 Pesky Ltd/Studio B (Adrenalin) Inc.





HAMLEYS HAS TOY EMPIRE IN ITS SIGHTS

**Opening stores in
the Middle East is
just the start of CEO
Nick Mather's plan to
spread the retail brand
across the world**

AS the British specialty toy retailer nears its 250th anniversary, CEO Nick Mather is determined to introduce the Hamleys brand to the far reaches of the globe. So far Mather has inked a deal to open stores in the Middle East and is now working to crack the Indian and Chinese markets to complement the retailer's 13 locations in the U.K. and Denmark.

Mather took the helm at Hamleys last September and has since put his 15 years of retail experience into forging global plans. "We've pretty much been concentrating on running the flagship store in the U.K.," he says. "Nobody has really tried to maximize the potential of the brand and do something a bit more exciting with it until now."

Wasting little time, he signed a deal to open three stores in Dubai, Kuwait and Saudi Arabia this past June. Daud Investments, a member of Muscat, Oman-based Getco Group that has some major franchises in the Middle East such as McDonald's, will operate the outlets. A 75,000 square-foot spot in the world's largest mall has already been scoped out in Dubai and is expected to open in 2007 or early 2008. The Kuwait and Saudi Arabia stores should open 12 months later. Three airport outlets in Kuwait, Saudi Arabia, and Abu Dhabi are also being considered.

by dan waldman

Next stops for Mather and his team include India and China. They're currently hunting for possible locations and franchise partners in both territories, but haven't dotted the i's on any contracts. Two locations will most likely be opening in Delhi and Mumbai, with up to seven major cities to follow if the initial stores are successful. Beijing and Shanghai will be first up in China.

According to Mather, Hamleys global ambitions are based on a number factors, including the rising disposable income of a growing middle class in these emerging markets, budding tourist offerings and lower operating and rental costs. He also points out Hamleys has global brand recognition that has yet to be capitalized on—30% of the London flagship store customers are tourists. For example, a lot of middle-class families from the Middle East have been traveling to London for some time, says Mather. "So they're very familiar with the brand." But the same cannot be said for China.

That country has a notoriously diffuse retail landscape where even retail giants such as Wal-Mart and Carrefour are finding it a very tough nut to crack. Mather, though, remains optimistic, insisting there is a hunger in the Chinese marketplace for the unique merch and presentation that Hamleys offers its customers. This summer, the toy retailer has decked-out its stores with pirate-themed decoration to promote merchandise from Disney's new Pirates of the Caribbean movie. Mather thinks that such in-store theatrics will translate well to foreign markets. ■

Startup toyco triumphs in U.S. market

These days starting up a new toyco almost flies in the face of reason. The U.S. market isn't growing and consolidation continues apace. Witness Mattel's August buyout of Radica for US\$230 million. But industry veteran Roger Shiffman—co-founder of Tiger Electronics who sold the venture to Hasbro with his partner in 1998—took a gamble. His Bannockburn, Illinois-based Zizzle launched with just one toy in 2005 and has since managed to bring 40 products to market. An additional 60 toys across six categories are planned for 2007, indicating his wager might just pay off.

Zizzle broke into the toy biz with the iZ, iPod-compatible musical toy, which sold hundreds of thousands of units worldwide, and then moved on to nabbing the master toy license for this year's top grossing movie, Disney blockbuster *Pirates of the Caribbean: Dead Man's Chest*. (At press time it had raked in more than US\$400 million at the U.S. box office.)

"While we were negotiating the license for *Pirates*, the paperwork for Zizzle hadn't been formalized," Marc Rosenberg, Zizzle's chief marketing officer, says. The first *Pirates* movie brought in over US\$300 million at the U.S. box office, but Disney missed the boat on merch opps. After meeting with Disney execs at Toy Fair 2005, the company landed the license for the franchise. And the toys seem to be on track to mirror the film's stellar performance. Rosenberg says Zizzle's *Pirates* product, including a Black Pearl playset, is sitting in the top five for boys action category sales with 20 products on shelves right now—that number is expected to double by the time the third movie opens next Memorial Day in May '07.



Scooping up the *Pirates of the Caribbean* license was a coup for fledgling Zizzle.

Eager to prove that it's more than a one-trick pony, Zizzle is now looking to make a splash in the US\$1.4-billion educational toy market. The company has picked up the Hooked on Phonics license and will produce a series of ELAs. The new developmental toys are expected to hit shelves at major retailers in fall 2007.

Hi-tech toys also remain on the menu. A full line of original gizmos will be unveiled at Toy Fair and in the meantime the company's offering up an updated electronic version of an arcade classic in Q4, the pinball machine. At US\$300 a pop the machines sporting Disney and Marvel characters will launch at specialty channels to test consumer demand. To keep up the momentum Rosenberg says Zizzle's on the lookout for more pinball-appropriate licenses and is opening its doors to inventors of all stripes. **DW**

Console makers break market with low price points

A few electronics companies are looking to fill a small hole in the console market with preloaded portable gaming systems this year. While the new consoles won't replace the PSP, they could catch on with the younger, less serious gamers out there.

Toronto, Canada-based electronics company Kobian is making its first foray into the games market with its PayPal system. Slated for a mid-September retail launch, the system is available in a simple plug and play version (US\$39.99), preloaded with 20 old-school 8-bit games, and a second model (US\$69.95) featuring a portable display in addition to plug and play capabilities. Company president Moe Kirpalani



Kobian's PayPal systems are for less serious gamers

says the plan is to target the system at kids between five and eight years old.

Kirpalani says he has good retail penetration in Canada and is in negotiations with major U.S. players. He's on the lookout for additional retail opps and potential licensing partners interested in providing games for the systems.

Disney has also entered this niche in the console market by teaming up with portable video game maker, L.A.-based Performance Designed Products. The Disney GAME It! handheld gaming systems line is slated to launch with a Classic Pals edition featuring well-known characters such as Mickey Mouse, Goofy and Donald Duck, and one sporting the Disney Princess brand that showcases Ariel and Cinderella.

Launching this fall, the systems will retail for US\$40 and each comes preloaded with approximately 12 games. An accessory kit (US\$15) that includes a carrying case, faceplate and a plug and play A/V hookup will be sold separately. **DW**

LIFE WITH DEREK

Now Seen in Over
95 Countries

It's Family Fun for Everyone!



Let the Games Begin!

Shaftesbury **kids**



Shaftesbury - 163 Queen Street East, Toronto, ON, M5A 1S1 - Visit us at Mipcom Stand R27.12
www.shaftesbury.org



Hi-tech hybrid forges new collectible category

AS toycos continue to turn to tech to attract tweens, Mattel is trying to get a leg up on the competition with its new electronic toy category. Just unveiled at Comic Con this past July, HyperScan merges boy-centric collector card and video game play patterns.

Proving Radio Frequency Identification is not just for retailers looking to streamline their inventory management systems anymore, the device uses the tech to "read" collector cards sporting RFID chips. As with a regular game console, HyperScan works with controllers and game discs and plugs into TVs via A/V cables. The difference is that each game is accompanied by six RFID collector cards (a full set runs around 100 cards per game). By scanning the cards into the game, players can customize avatars and gain additional powers for them.

VP of games marketing Cynthia Neiman says Mattel has no interest in entering the US\$10-billion video game market and competing with the XBOXs of the world. And HyperScan's comparatively low price point puts it squarely in the youth electronics aisle. The console will retail for US\$69.95

with one game and a controller, additional controllers and games ring in at US\$19.95 apiece, and booster packs with six cards will retail for US\$9.95.

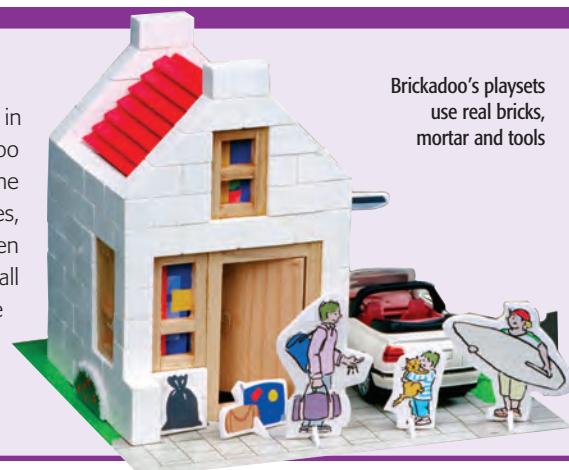
The device hits the mass market next month and Mattel is leading the charge by bundling a Marvel X-Men fighting game with the system. In fact, the toyco is relying heavily on licenses for most of the initial game releases. An action-adventure game based on Cartoon Network's Ben 10 and an in-house Interstellar Wrestling League title will also be available at launch, followed by Marvel Heroes in November and Nickelodeon's Avatar in 2007. Neiman expects a number of other deals to be announced in the coming months and adds the HyperScan team is currently scouring the market for more tween boy-targeted licenses to fuel the lineup.

Mattel also has an aggressive marketing campaign planned for HyperScan's upcoming retail debut. On top of television advertising, the device will have its own website (hyperscan-gamer.com) featuring game reviews and previews. A shopping mall tour traveling to approximately 20 U.S. cities is about to get underway as well. **DW**

News in Brief

Brickadoo puts a new twist on a classic play pattern

RS2Play has created a new building toy to bring out the inner stone mason in kids as young as six. The Netherlands-based toyco just introduced Brickadoo to the European market and is now on the lookout for U.S. retail partners. The toy puts a unique spin on building blocks playsets. Kids can construct houses, restaurants and supermarkets using real, kid-safe bricks, mortar and wooden window frames and doors. Each set comes with mortar packs and a small trowel to apply it. The cement is also water-soluble, so kids can dismantle a building by submerging it in water for a minute. The sets retail for between US\$10 and US\$18, and the company's aiming to crack the North American market by 2007.

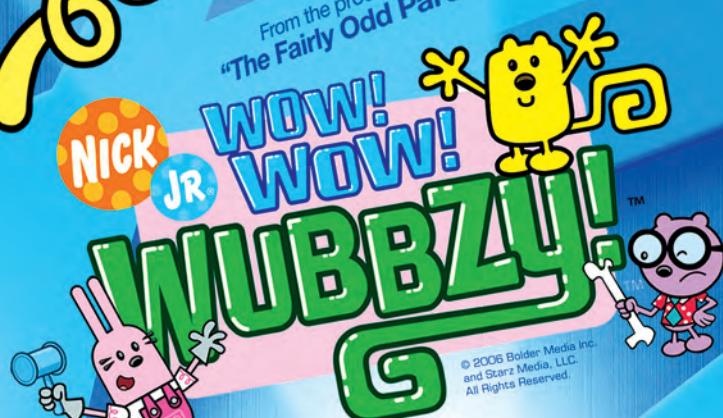


Brickadoo's playsets use real bricks, mortar and tools

NEW
STARS
to animate
your business!



From the producers of
"The Fairly Odd Parents"



Visit us at Mipcom
Riviera, Sea View 8926
Tel: +33.(0).6.19.86.11.45
info@starz.com

 **STARZ**
Media

© 2006 Starz Media, LLC. All Rights Reserved.

8th annual

kidScreen SUMMIT™

february 7-9, 2007

Sheraton New York Hotel & Towers

**“THE kids industry event
of the year”** 2006 Attendee

NOW 3 DAYS!



**For three energizing days, you'll make new connections, share ideas that drive
your business forward, discover the latest trends, and have fun doing it.**

featuring

- A dynamic mix of more than 1000 industry leaders from 35 countries and all sectors of the kids business.
- Compelling and relevant conference sessions speaking to current industry trends, innovations and opportunities
- Summit Lounge, a primary networking/meeting spot for execs with plenty of seating, coffee service, internet kiosks and exhibits
- Dates conveniently scheduled before Toy Fair; consolidating your business into one NYC trip

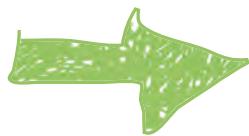
new this year

- Now 3 days instead of 2 allowing more time to take advantage of networking and meeting opportunities.
- New additions to MyEvent, the online interactive tool for delegates to see who else is attending and connect prior to the event

**For sponsorship inquiries,
contact mhobbs@brunico.com**

Early Bird Pricing in effect until November 24, 2006

where the best in kids
entertainment connect



industry leaders.

- Including Cartoon Network, Nickelodeon, Disney ABC, Canal J, Super RTL, PBS, Teletoon, Hit Entertainment, Sesame Workshop, Mattel



engaging topics.

- Piecing together financing, Getting to Retail, DIY Youth Culture, Demystifying Rights Management, Aligning Curriculum with programming



One on One with
Gary Caplan



The Young & The Wireless



Tickling Their Funny Bone



...and many more! A multi-track agenda provides more than 50 compelling sessions speaking to industry trends in programming, licensing, digital media and more.

serious fun.

- Parties. Networking. Live Pitches. Summit Lounge. Manhattan Location.



Register Today! www.kidsscreensummit.com

Method Films, 9 Story & Luxanimation present

SKYLAND



Stand R.31-33





PROMO PARTNER PERSONALS

BART BRINGS KIDS PROMOS ONBOARD

Kids get a free ride on San Francisco transit thanks to VIZ Media and a revived sponsorship program

VIZ Media and Bay Area Rapid Transit (BART) rode the rails together with a new promotional program designed to simultaneously promote the San Francisco-based publishing, licensing and animation company and the public transit system to the area's kids.

With the Kids Ride Free Saturdays, VIZ, which counts Zatch Bell! and Naruto among

the series it currently has on air in the U.S., picked up the BART tab for Saturday-morning riders under 12 for the month of August. Children accessed the Kids Ride Free pass via an internet print out, at BART stations or through participating Safeway grocery stores.

Each Saturday in August also featured a complementary promotion touting kid-friendly activities to get them riding BART and increasing exposure for VIZ. The roster included a free day at the California Academy of Science, and discounted tickets to the Oakland Athletics and Ringling Bros. and Barnum and Bailey Circus, where a free manga and anime kidspack went to the first 10,000 children through the gates.

A similar Kids Ride Free program in the '80's went dormant and was resurrected with a trial run in 2003. This year, however, the BART marketing team began approaching prospective partners to

create a more robust program. Luckily VIZ senior VP of marketing Liza Coppola saw an opportunity. Her experience with promos involving manga comic books on the transit systems in Japan tipped her off to States-side possibilities.

"You can buy the comic books for a dollar and take them on the train with you in Japan," Coppola says. "We thought it would be a great idea to bring that concept to the U.S."

With both parties on track, the plan moved forward with a tight timeline to produce promo materials, which included printing images of VIZ properties on the backs of the tickets.

According to Doug Bartlett, senior marketing representative for BART, the underwriting of the tickets themselves rings in at somewhere in the neighborhood of US\$22,000 and promoting the program itself costs between US\$100,000 and US\$250,000. He estimates parents who take advantage of the program can save between US\$10 and US\$15 per child depending on what route they ride.

Bartlett says the early response to this year's program, which generated substantial media buzz with Safeway locations reportedly running out of passes, guarantees BART will try it again. The marketing team will begin canvassing potential partners early next year.

In the future, Bartlett hopes to secure three months lead time on the promos to deal with logistical concerns and properly publicize the program. Owing to this year's success, Bartlett stresses companies that market children's properties are definitely in his promo cross-hairs. Additionally, it's a great way to build future ridership for BART. **GR**



marketing

Danger Rangers deliver safety message to local kid's hospital

With its commitment to keeping kids out of harm's way, Charlotte, North Carolina-based Educational Adventures has struck an unconventional marketing alliance that's a perfect fit for its Danger Rangers brand. The company has teamed up with Charlotte Presbyterian Hemby Children's Hospital for a promotion that will blanket the city in the coming months.

Starting at the end of October, the Danger Rangers will be seen promoting the hospital on public service television commercials, Charlotte Observer daily newspaper ads, on the big screen at the local sports arena and in school newsletters. The characters currently star in a TV series distributed through American Public Television and in an audio series available to six-million XM Satellite Radio subscribers, and will be making appearances at health-themed events in the Charlotte area. According to Educational Adventures CEO Mike Moore the hospital is footing the bill for the PSAs, newspaper ads and newsletter.

There are three PSAs in the works that will feature the Danger Rangers interacting with children on safety issues and showing them



Danger Rangers plan to visit kids admitted to Charlotte Presbyterian Hemby Children's Hospital over the next few months

they needn't be afraid of going to the hospital if they get hurt. Quick cutaways to the Hemby Children's Hospital will also be shown. The PSAs will have air time on NBC, ABC and CBS affiliates in the local market.

The characters will also make an appearance in *My School Rocks*, the monthly magazine distributed to 80,000 kids attending Charlotte-area elementary schools. Danger Rangers books and DVDs are going to be placed in the hospital's waiting rooms, while the Danger Rangers will visit kids in their rooms to offer encouragement and cheer the children up as they're undergoing treatment.

Hemby Children's Hospital is also planning a gala event to mark recent renovations and the Danger Rangers may just get asked who they are wearing as they walk the red carpet. A health fair is also held by the hospital during the summer months and the Danger

Rangers are scheduled to come along for the next one. Moore says that the Charlotte campaign is part of Educational Adventures' greater initiative to team up with children's hospitals across the country using the Danger Rangers brand. He is already in talks with Austin Children's Hospital in Austin Texas and a few hospitals in Columbus, Ohio. **DW**

News in Brief

Lunar Jim chows down at Canuck retailer

In a first for the Canadian mass retailer, Zellers has inked a two-phase QSR promo with Alliance Atlantis for preschool property Lunar Jim. The character will be hitting the breakfast tables at the restaurants stationed inside 240 Zellers' locations across the country in support of the August roll out of Jim's new Fisher-Price toy line. The two-month-long promo, which ends in mid-October, kicked off last month with the introduction of the Lunar Jim Moon Meal at Zellers restaurants. For US\$4.50 kids get a choice of sandwich, a drink, veggies and dip and one of four collectible Jim mini viewfinders.

This month phase two will see a walk around Jim chowing down for breakfast at the restaurants with the show's wee fans at the restaurants located in major urban centers including Toronto and Vancouver. Parents can purchase tickets for the special event at participating stores and the meet-and-greets will be promoted on AA's 12 Canadian nets for five weeks. *Lunar Jim* bowed on Canadian pubcaster CBC last fall and has also landed airtime in the U.K., Latin America, Australia and Germany.



SPECTRA ANIMATION

presents

Toopy and Binoo

The image shows a vibrant book cover. At the top, the text "Fun, interactive and educational!" is written in a yellow, 3D-style font that curves along the top edge of the cover. Below the text, there's a colorful illustration of a white cat with a pink collar and a gray elephant. The background of the cover is a bright yellow.

www.toopyandbinoo.com



Journal of Health Politics, Policy and Law, Vol. 35, No. 4, December 2010
DOI 10.1215/03616878-35-4 © 2010 by the Southern Political Science Association

Michigan Del. Cir. Tel. (803) 444-8525

Email: michele_dalsin@equine-spectra.ca



International sales: **Spectra International Distribution - Mipcom stand C1.05**

Michigan Del. Cir. Tel. (803) 444-8525

Email: michele_dalsin@equine-spectra.ca





A STEAL AT \$ 60 BILLION

Over air, through cable or by satellite, the most ubiquitous media delivery device is the one sitting in your living room. And your bedroom. And possibly your kitchen. Hundreds of channels send thousands of hours of programming into hundreds of millions of homes each year, generating over \$60 billion in U.S. revenue. It's a big pie with a lot of slices, and you can get your piece at the biggest bake shop in the largest market on earth.

EVOLVE & PROSPER™

NATPE 
07

CONFERENCE & EXHIBITION
MONDAY – THURSDAY
1.15.07* – 1.18.07
MANDALAY BAY RESORT
LAS VEGAS NEVADA
*1.15.07 Featuring Mobile++

www.NATPE.org

interactive media matrix

by dan waldman

Video game industry bounces back ahead of schedule

Despite forecasts that predicted a massive sales slide in 2006 as the industry began the transition to next-gen console systems such as the Xbox 360 and the forthcoming PS3, video games sales are booming.

For the first five months of the year, it looked as though the projected falling off was right on track. According to industry tracker The NPD Group sales dropped roughly 10% each month compared to 2005 figures. In June, however, the industry suddenly jolted back to life, racking up US\$844.5 million in video game sales—a 25% jump from the US\$674.5 million brought in during June 2005.

NPD analyst Anita Frazier attributes the rebound to a few factors. For one, Xbox 360 sales continue to be strong.



The DS Lite has helped boost the vid game industry

Microsoft finally resolved supply-chain issues that were plaguing sales and moved 277,000 units in June. Nintendo's DS Lite launch that same

month is another reason. Nintendo has sold DS portable players have been selling at a worldwide rate of two units per second since its November, 2004 launch—that's 21 million players so far. And the less expensive, more compact DS Lite sold 525,000 units in North America in June alone.

Finally, the Disney/Pixar CGI toon *Cars* is fuelling sales.

The *Cars* videogame was released on seven platforms this past spring and gameco THQ has shipped more than two million copies since its June retail debut.

Right now, it looks like the sales surge could continue well into the fall. "There is a lot of momentum heading into the critical fourth quarter," Frazier says. "And with two new hardware introductions on the horizon, the picture for the industry as a whole is quite bright." ■

Making toon creations come alive

Boston-based software company Solid Works has teamed-up with Burlington, Massachusetts's Z Corporation to bring computer-generated models into the real world via their Cosmic Modelz service. Solid Works introduced the *Cosmic Blobs* computer program in early 2005. Designed for children as young as seven, the software acts as a 3-D model maker and allows kids to manipulate simple digital shapes.

Cosmic Modelz takes the designs to the next level, turning the digital renderings into real plaster-like models. Scott Harris, co-founder of Solid Works and creator of *Cosmic Blobs*, says the resulting figure withstands more wear and tear than pottery, but is not as strong as a plastic toy. In the end, the Modelz are really intended for collecting and display.

After making a design with *Cosmic Blobs*, kids can then go to the *Cosmic Modelz* website, which should go live before the end of the year, to upload their creations. Using mom or dad's credit card, they can slap down US\$25 for a small model or US\$50 for a large one. The figure will show up on their doorsteps within one to two weeks.

Harris says Solid Works does not have any licensing agreements at this time, but the possibility is certainly on the table. Those interested should contact product manager Steven DeBenedictis (sdebenedictis@cosmiceblobs.com) to get the ball rolling.



Cosmic Modelz allows kids to bring their 3-D designs into the real world



BRATZ

THE TV SERIES!

BRATZ

It's a **new** season of hot fashion and cool action!

MGA
ENTERTAINMENT

TM & © MGA Inc. Bratz™ and all related logos, names, characters, distinctive likenesses and slogans are the exclusive property of MGA

MIPCOM Contact:
Julie Wineberg
Vice President,
International Sales & Administration
Direct # 852 2732 9368
Private Fax # 852 2732 9268
Cell # 852 9091 5201

BRAND LICENSING

MAKING THE GRADE

Kids put brand managing execs to the digital test

compiled by Digital Outlook

When it comes to kids brand building these days, the mantra goes something like this. You need to be where the mobile phone-toting, iPod-obsessed kids are: On-line, on the go, plugged in. But when you look at the brand managers crafting digital strategies aimed at forging the kinds of bonds with kid consumers that propel properties into the merch stratosphere, you have to wonder whether they're fully aware of how kids use the tech. After all, aren't most adults "like, so out of it" when it comes to learning the nuances of this ever-evolving landscape? Is there anything they can learn from the kids themselves?

U.K.-based on-line marketing and production firm Digital Outlook asked just that and conducted an informal experiment over one Saturday this past summer. Principals Jens Bachem, managing director, and creative director Dino Burbidge rounded up three brave brand managers.

"We assume a huge amount about how kids are communicating these days," says Burbidge. "But most of us sit in offices all day and don't have the time to understand."

As for the guinea pigs, Disney VP of corporate brand management EMEA Charlie Cain, Allan Stenhouse, marketing director at Jetix, and Chorion MD Jane Turner willingly put their digi savvy to the test and faced the harshest of critics—teenage teachers. And Elliot, Tom and Sasha, all in their early teens, ran the brand gurus through their paces, measuring their ability to master multiplayer on-line gaming, instant messaging and social networking and, in the process, taught them a thing or two about how kids really use technology. Let's see how they made out.



The Teachers

Sasha, the social networking guru. She cut her teeth on Piczo—an on-line photo-based community site—and is now a veteran of more sophisticated, self-building networks such as MySpace and Bebo.

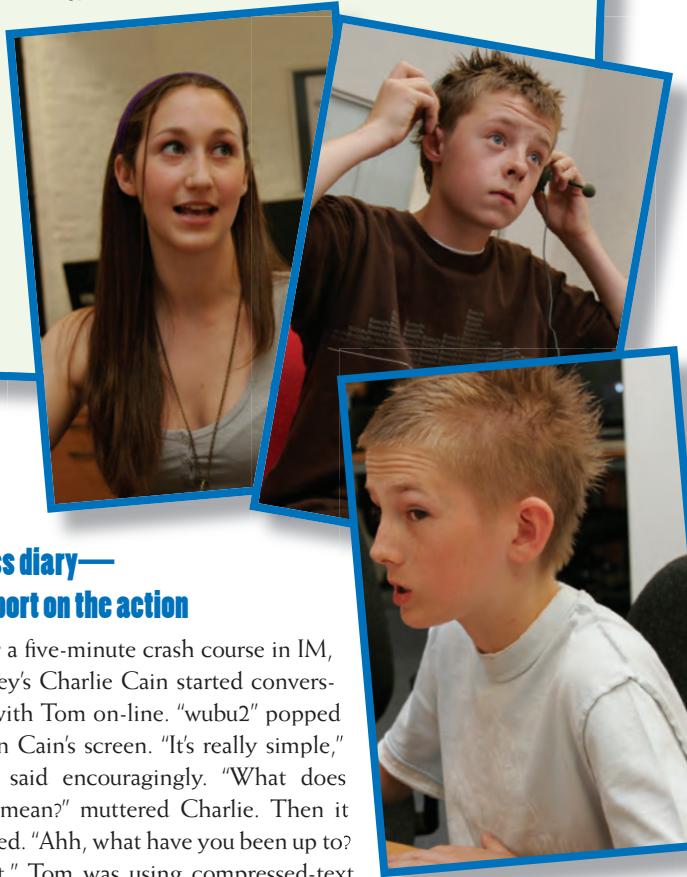
Tool of choice: Bebo (bebo.com), a web-based teen-oriented community boasting 25 million members. Users set up their own homepages using graphics, music and text.

Elliot, the Xbox Live king. Spends several hours a week gaming, swapping banter and tips with fellow competitors through the headset and uploads his favourite music to accompany gaming sessions.

Tool of choice: Xbox Live's *Project Gotham 3*, a fast-paced, high-def driving game involving players in multiple locations worldwide. Players use headsets to talk to each other in groups and for private conversations.

Tom, the Instant Messenger (IM) expert. Boasts knowledge of a beguiling array of acronyms, winks and short cuts. He uses the service to keep in touch with friends and family as far-flung as Israel and Spain

Tool of choice: Instant Messenger (messenger.msn.com), the on-line messaging service that allows users to chat in real time using text, winks, sounds and animated graphics.



The big day: Feeling a little jittery, old dude?

With two minutes to go Sasha, Tom and Elliot were seen limbering up and partaking of a few soft drinks. The young experts looked quietly confident. Meanwhile the trio of senior execs appeared little short of petrified. They make critical decisions based on their understanding of kids' behaviour at the click of a Blackberry button everyday, but how did they rate their chances that Saturday?

"We'll probably feel like complete Luddites," said Stenhouse. "I think that technology is such an integral part of their day-to-day life. They don't even think of it as technology...and that's terrifying and fascinating." Additionally the group of marketers gave props to the kids understanding of how brand marketing works.

"I think kids these days are much more engaged in brands than ever," Turner said. "But [loyalty] can change really quickly. They absolutely recognize when they are being sold to."

The set up

Each youngster stuck to his/her area of expertise, and put the three marketers through a half-hour session. Sasha looked after social networking, Elliot claimed the title of reigning Xbox Live King and Tom put his fast fingers into schooling the class on Instant Messenger. To add to the fun the kids got to write up report cards, awarding points to the adults for their grasp of technology, coolness and general performance. News of this scoring system naturally made the panel break into a cold sweat. (To find out who made the grade see the three report cards on pages 76 to 77.)

Glass diary— a report on the action

After a five-minute crash course in IM, Disney's Charlie Cain started conversing with Tom on-line. "wubu2" popped up on Cain's screen. "It's really simple," Tom said encouragingly. "What does that mean?" muttered Charlie. Then it clicked. "Ahh, what have you been up to? Right." Tom was using compressed-text speak and symbols to converse at lightning speed, while Cain's first instinct was to use full words. But soon he started reeling off the vowel-free language of teens on-line. That said, "lmao" stops Cain in his tracks. That's pretty basic, Tom said "laugh my arse off".

Meanwhile Stenhouse tried coming to grips with the on-line community, Bebo and Turner was off wheeling through the virtual streets of London while playing *Project Gotham 3*.

"I know it's a really obvious question, but why?!" Stenhouse asked Sasha as he registered on Bebo, in an effort to create his own home page. She explained she's grown out of youth clubs, so Bebo provides a great way to keep in touch with friends—who number well into the hundreds. He does well until a casual mention of Skype

COMING SOON FROM



WORD GIRL™

*Saving
the world
one word at
a time!*

Ages 5-9
26 x 26:00 or
52 x 11:00
and 30 shorts

FLY GUY™

*From superhero
to boy's best friend
in a single buzz!*

Ages 6-11
26 x 26:00 or
52 x 11:00

Please visit us
at MIPCOM
Booth R31.24



*Interactive life
science series
celebrates the
natural explorer
in everyone!*

Ages 3-6
26 x 26:00 or
52 x 11:00

Contact Linda Kahn
1-212-389-3529
LKahn@Scholastic.com

The headmaster's assessment

Dino Burbidge, creative director at Digital Outlook

It's been such a worthwhile exercise. The general reaction has been "there's so much we don't know about this." It's also made us think that although we have good insight into kids behaviour, these sessions should be a regular part of what we do for our clients.

In many ways kids today are behaving no differently than the way they were 10 or 15 years ago: Taking elements of brands and creating their own personalized spaces. But now, posters on bedroom walls and stickers on bags are joined by homepages and graphics, and schoolyard banter has extended to national and international networks. So these new networks have created major threats and opportunities for the industry. The good news is that brands can actively engage with fans and more easily quantify the impact of their efforts. The bad news? Negative publicity travels equally fast. If you get it wrong, your new game or TV show can be trashed within hours of release.

Another lesson clearly highlighted today was there's a fine line between positive engagement with kids and covert manipulation—the latter in our opinion is unethical and should be avoided at all costs. Kids today are so used to making choices and not receiving messages passively, they become very suspicious if they feel they are being cajoled. And as there's so much choice, they have no qualms about dumping you. Giving fans a reason to stick with you longer-term then becomes more important than ever.

One way to do this is to give fans more access. Certainly, youth brand owners are nervous about providing digital assets to kids for fear their IP will be misrepresented. This session proved kids are appropriating things like trailers and graphics, whether the brand manager likes it or not. Smart marketers are actively providing assets to kids, thus maintaining quality and strengthening relationships with their core audience. If they don't, the kids will end up using lower-quality assets, or engaging more with the brands that do pony up parts of their IP.

Finally, our experiment showed there's no such thing as a homogenous kids audience on-line. There are numerous strata and sub-strata, many kids have multiple homepages with subtly different identities, and their tastes change at break-neck speeds.

loses him vital style points. "My Dad uses Skype. It's for business people," Sasha said dismissively. For Sasha and her pals, MSN Messenger's video chat option does very nicely. After a few minutes, Allan sat back to admire his handiwork—a passable personal page complete with photograph. Sasha summed it up. "A bit slow, but understood it all".

Dismissed!

Three hours of instructing, testing and marking later, the sessions ended. The kids looked fatigued, the adults visibly relieved. But the final scores reveal the marketers in fact performed rather well—scoring all A and Bs, with just 11 points separating first and third place. "They did better than we thought," commented Tom. "Although our mates picked it up quicker. I think they know more about what kids know now, but they could do with a bit more tutoring." ■

Charlie Cain (aka Live for today)

VP corporate brand management EMEA, Disney

Pre-session: "I didn't get much sleep last night. I'm entering this with trepidation, but with good humour."

Xbox: Charlie didn't get the steering, but he appeared quite cool. His top speed was only 74 mph.—**Elliot**

Instant Messenger: He did get confused over what to click sometimes, but ended up getting the hang of the language—**Tom**



Allan Stenhouse (aka Riproar)

Marketing director, Jetix

Pre-session: "My feelings? Terrified and no chance at all. Bottom of the class."

Xbox: His control of the car was good. He picked it up

Jane Turner (aka Jetspeed)

Managing director, Chorion

Pre-session: "I look forward to being thoroughly humiliated, but I think it should be fun."

Xbox: Jane did pretty well. She was interested in choosing a cool car, too. She didn't lose control that much and wasn't always turning off or breaking. Definitely had the best cornering in the group. She even overtook me once. Top speed—140 mph.—**Elliott**

Social Networking: She got just about everything and didn't click on anything wrong. She understood everything.—**Sasha**

Social Networking: He tried to register three times and it was quite confusing even for me just watching him.

Charlie's quite cool though. He did finally get everything—**Sasha**

Cain's post-session takeaway: "It went better than I thought. I'm amazed at how much interactivity there is;

you could spend hours personalizing your website. As for marketing, it was interesting to see that the kids looked at a pop-up if it was a cool piece of video or an image of their favourite band, but other than that they weren't interested. Also, they were interacting with a lot of people; it wasn't just one or two. I personally felt out of touch with what was cool and not cool and quite nervous to express my usual tastes."

Biggest lesson learned: "We've been toying with idea of personalization and community and I was a bit cynical, thinking why would anybody do that? I can see now that kids definitely would, providing you give them the tools. They absolutely love that kind of thing."

B



pretty fast. He didn't chat over the headset much though—I think he was concentrating so much he forgot. Allan got the top speed of 156 mph...and then he crashed his car into a wall.—**Elliott**

Instant Messaging: He picked it up really well. He got the emoticons and the slang, too. He was perfect.—**Tom**

Social Networking: Overall he picked everything up, although did click on the wrong thing—Skype.

Ahh!!—**Sasha**

A

Stenhouse's post-session takeaway: "The ability to empower self-expression—albeit in a different kind of language—is incredible. At 13 or 14 you can really express what you think about things. It isn't really a wonder that things become un-cool and unpopular so quickly, because all it takes is one person to diss something and the whole community is prepared to back them. I also wonder how kids fit it all in: Homework, TV, gaming, keeping up with their friends."

Biggest lesson learned: "It isn't that mysterious, but I'll definitely be thinking differently about how kids interact with one another. It is quite different when comparing how we as adults with jobs interact with one another."

Instant Messaging: She styled her account well and started to pick up short words. But she was using long full words most of the time.—**Tom**

Turner's post-session takeaway: "The content crossover, I thought, was interesting—using pictures from my mobile phone which I can use to personalize my web page, for instance. What also struck me was the closeness between languages across technology. We were all typing as if we were at work and kids were typing as if they were texting. They're kind of into retro-cool too, which is quite interesting. There was a huge distinction between 13 and 15."

Biggest lesson learned: "I've learned that allowing a user to construct a picture of me is an essential part of any on-line space or community. Self-developed content is a really interesting area. Rather than say 'here it is', [you should be able to] build a place where you can upload photographs, pick your favourite band, pick the things that you like doing. I was also impressed with the way kids at 13 really engage with a large community."

A+



FANTASY, MULTI-PLATFORM BUILD buzz at Brand Licensing '06

by Amanda Burgess

Brand Licensing's shift from Earl's Court to London's Olympia convention complex, lower prices and a date change this year persuaded Disney Consumer Products, Warner Bros. Consumer Products and Universal Consumer Products to rejoin the ranks and drew the likes of first-time floor exhibitor Nickelodeon & Viacom Consumer Products. But a bevy of developing industry trends and the multi-platform revolution is all the buzz leading up to the eighth incarnation of this growing annual market.

While it's a trend that's been brewing for some time, licensors claim the fantasy genre popularized by franchises like Harry Potter and Lord of the Rings has spawned a previously untapped demo for character-licensed merch.

"Character merchandise is moving outside of its traditional area of four- to nine-year-olds and is being adopted by tweens and teens," says David Binnie, general manager for Warner Bros. Consumer Products UK. WBCP will hit Brand Licensing 2006 with a new strategy for the uber-brand Harry Potter—and its fifth film *Harry Potter and the Order of the Phoenix*—to super-serve the growing demo. "As the characters in the films and the original audience of the books and movies grows older we will be segmenting the market," says Binnie.

The four to nine set will still be a focus, but WBCP is targeting tweens. "We'll be selecting partners who have a different formula, who may not have done character licensing before and who develop products that appeal to the demographic," notes Binnie. So staples such as t-shirts and stationery will be part of the mix, but they'll reflect the edgy and fashion-forward direction set out in the new Harry style guide. As such, the retail strategy for the program



Shaun the Sheep shoots to score digital deals

will target alternative outlets such as music retailers that attract older kids.

"The category of fantasy, particularly the boy area, is now gaining credibility in the character merchandising market," says Carl Lombard, managing director of Twentieth Century Fox L&M Europe. The studio's new film trilogy, based on the Eragon book series by Christopher Paolini, certainly fits the bill.

Lombard's introducing the brand to prospective partners at the show and will stay true to the publishing franchise by developing a tight program focused on categories such as role-play costumes, puzzles & games, standees and collectibles for eight- to 15-year-olds. Vivendi Universal already has an interactive game in the works.

The phrase multi-platform brand building may have entered into the general lexicon of producers, distributors, licensors and rights holders, but its next-gen promise has yet to truly register with

licensees and retailers. But that's about to change, say industry insiders.

"Licensees and retailers are becoming more aware of life outside of film launches and TV ratings and it's clear that they recognize the value of multi-platform because they are beginning to ask 'What are you doing in the mobile area and online?'" says Lombard.

WBCP's Binnie agrees, adding large licensees are beginning to use on-line as a marketing platform, while retailers have made big strides in e-commerce. "All retailers are generally looking at ways to increase traffic to on-line stores, putting together virtual retail areas by brand or promoting brands virally through e-mail," he says.

However, licensees and retailers aren't yet capitalizing on the opportunities emerging platforms offer in terms of cross-promotions and in-store events. And licensors are looking to nudge the needle

MY Goldfish IS EVIL!

'Watch the World Premiere
on CBC this Fall!'

13 X 24"
Available in HD format

Screener presented at MIPCOM Jr.



Leon

52 X 1" HD format

Pilot episodes presented at MIPCOM Jr.

www.cyberleon.ca



Pete & Bob

26 X 11" HD format

Pilot episode available upon request

'Finding
the meaning
of life
is a dirty job.'



Sardine
productions

Contact :

Ghislain Cyr

scyr@sardineproductions.com

T 514.523.4666 / C 514.887.7544

www.sardineproductions.com

See us @ the Canadian Pavilion - Stand 00:01

Properties to watch at Brand Licensing '06

The Secret Show

For core kids, BBC Worldwide has *The Secret Show*, a 52 x 13 minutes 2-D series produced by Collingwood O'Hare for CBBC. Aimed at kids six- to 10-year-olds, the merch program for this spunky spy series will be led by gifts and gadgets. "The tone of the show is a tongue-in-cheek look at the spy world with a retro style of animation that hearkens back to some of the great cartoons of the '60s, with crossover humor that will appeal to adults and children," Richard Hollis, BBCW head of U.K. licensing, says.



Emu

Formats king Endemol, which is entering the kids programming arena for the first time, is aiming for both a nostalgic and modern kids audience with its new series and brand hopeful Emu. "We're keen to do more in the kids field, but not necessarily animation," says Endemol head of consumer products Tim Collins. "We want to explore drama, music and talent shows and the traditional Saturday morning magazine format."

New 26 x 15-minute live-action series *Emu* mixes in animated sequences and may be a bit of a departure from that strategy. However, it comes with a built-in audience of nostalgic parents in the U.K. and Australia, who may recall the show's star—a puppet on the hand of actor Rod Shull. Emu and Rod traveled the chat show circuit, where the acerbic bird would "attack" celebrities and hosts. Now the actor's son, Toby, is looking to bring his father's character back for a new generation in an odd-couple comedy for kids six to

eight. The show follows the exploits of Toby and his puppet Emu, who live in a building where no pets are allowed. Befriended by the kids next door and reviled by an evil neighbor who is forever cooking up get-rich-quick schemes involving Emu, the pair seek to right wrongs in their community with often-hilarious results.

Endemol will debut the series at MIPTV 2007, and Collins is seeking partners in toys, publishing, games and apparel at Brand Licensing Show 2006.

Mix Master

From not-so-humble beginnings as a massive multi-player role-play game by Xai Media that has logged more than 2.3 million players since its 2004 launch, comes the animated series from Sunwoo. International distributor and licensing agent Taffy Entertainment is looking to create a 360-degree multi-platform experience for *Mix Master*.

Louise O'Toole, who recently joined Taffy from Entertainment Rights to head up the company's new U.K. office, says the company's on-line, on-air and off-line components will all be intercon-



nected. Upper Deck has signed on to create a *Mix Master* trading card game for kids six to 12, which will tie-in to the on-line and mobile gaming elements currently in development.

With other categories up for grabs at Brand Licensing Show 2006, O'Toole believes that *Mix Master* will draw in multiple demos with its mix-and-match media approach. **AB**

on that front. "What we're trying to do is get our licensees to work together with our mobile and on-line partners on promotions, such as offering free wallpaper with our DVDs," says Sean Clarke, head of licensing for Aardman Animations.

Aardman will look to tap multi-platform partners for its new property, *Shaun the Sheep*. Based on a character from the 1996 *Wallace and Gromit* short *A Close Shave*, the show follows the adventures of Shaun and the rest of his farm flock as they join in his madcap schemes, from

synchronized swimming in the sheep-dip to disguising themselves in the scarecrow's clothes. Since the show launching on CBBC in January 2007 is free of dialogue and focuses on visual humor, Clarke expects it will have global legs on mobile, on-line gaming and interactive platforms.

In territories with built-in awareness for *Wallace & Gromit* and *Shaun*, Aardman is targeting kids ages three to six, with young adults as a secondary audience. U.K. licensees on board include Golden Bear (plush) and Danilo (stationery). Clarke hopes to

sign a publishing partner by the end of 2006 and is looking for licensees in hard goods and apparel to round out phases two and three of the program.

Aardman will launch the series at MIPCOM in October, looking to place merch rights alongside broadcast sales. To date, the show has been sold to WDR in Germany and ABC Australia, so look for plush-driven programs to launch in those territories in 2007/2008.

Let's not forget the other side of the *"Fantasy, multi-platform"* continued on page 86

SEASON II

New format New friends!

**They talk
& they sing !**

OZIE BOO! ©

LEARN TO LIVE TOGETHER

SEASON 1 52 x 2'

SEASON II 52 x 7'

A small, white, fluffy dog-like creature with large blue eyes and a pink nose, looking up.



Sold in over 40 territories



SEE US AT
MIPCOM
Booth 16.09



Contact : phsoutter@cyber-groupe.com
www.cyber-animation.com

LICENSING ONE ON ONE

WITH GARY CAPLAN



In the second installment of our series that aims to probe the greatest minds working in licensing and merchandising today, LIMA Hall of Fame member and industry pioneer Gary Caplan sat down with Elie Dekel. As he preps plans celebrating the upcoming 400th episode of *The Simpsons* and readies program plans for Emmy winner 24's film debut, the executive VP of licensing & merchandising at Twentieth Century Fox took some time out to chat about his empathy with Homer, the current state of the biz and points in between.

Gary Caplan: Elie, thanks for sitting down with me today. It's been such a joy working with you over the years. Would you tell me something about your key responsibilities and what departments report to you at Fox?

Elie Dekel: Thanks for having me, Gary. At Fox I'm responsible for our licensing and marketing business; it covers all of our television properties, film properties and increasingly we are growing the portfolio to include numerous brands under Fox and News Corp. umbrella such as Fuel TV, a dedicated television channel for action sports.

GC: What was your first job in the licensing and promotions business?

ED: In 1990 I joined Saban Entertainment, which was a producer and distributor at the time. It didn't really have a marketing and promotions department, so I started that and fortunately had a very long and exciting and productive run.

GC: What was it like working for Haim Saban?

ED: It was an education every day. He

challenged me to live up to sometimes unreal expectations, but he also taught me that if you don't aim high you don't really reach those lofty goals. I learned that anything is possible in our business.

GC: Is that what you remember most?

ED: Gary, it's a combination of things. I was proud of the fact that we as a company continued to develop our business in ways that were untested and unproven. We always tried to defy convention and break some rules, and then along came a few hits in succession.

GC: Such as?

ED: Like the first *X-Men* animated series. It was marketing and promotions success for us and a licensing success for Marvel. Shortly after that we launched Power Rangers.

GC: Tell me about Power Rangers and how much that meant to you and your career.

ED: Haim believed so much in its ability to succeed. He kept refreshing his pitch, kept re-cutting the trail and rethinking the concept.

Finally Margaret Loesch at Fox Kids took the risk of putting it on the air. It was so different and new. In fact, I developed an ad campaign for the launch of the series that said 'The Power Rangers are coming and children's television will never be the same'...and we believed it. It did break a lot of rules and it set the bar high for ratings, licensing and promotions.

GC: In our business it seems like everybody wants to talk about how much the licensing and promotions business has changed over the years. How would you describe it today, and what are the key differences between then and now that stand out in your mind?

ED: We have all talked a lot about consolidation of retail and that is sort of a given at this point. We've got to stop complaining and work within that. I think if there are other changes on the way—they relate to the fact that there are more opportunities in the licensing marketplace than ever before. But because there is such a broad choice from retailer and licensee perspectives, it creates greater competition for licensors and so it becomes important for us to choose our initiatives wisely. Just because something is





the very good adventures of
Yam Roll
in
Happy Kingdom!

TV WEB WIRELESS GAMES

39 x 11' 39 x 3'

See us at MIPCOM
Canada Pavilion, Booth #00.01

info@marchentertainment.com
www.marchentertainment.com

 **march**
entertainment

Toronto: (416) 604.9000
Sudbury: (705) 670.9831

TM & ©2006 Yam Roll 1 Productions Inc



BRAND LICENSING

on air does not automatically mean it will be a licensing success. We have to be more disciplined in identifying opportunities that really are different and unique and that really connect with an audience. More and more we are finding properties are connecting with audiences that are smaller but, at the same time, those audiences are more passionate and connected. As a result we find there are more specific niche opportunities and far fewer broad, all-encompassing ones. What do you think Gary?

GC: I wonder what comes first, the properties or the product? That is something that has been going around in my mind for many years.

ED: Well I think it's always the property. There are a few rare exceptions, where perhaps a product helps a property come to light or can drive a licensing program. I'll give you an example, we had a small independent film a couple of years ago called *Napoleon Dynamite*. It appealed on a really unique level to a specific audience. There was a t-shirt worn by the

"LATELY I'M FINDING I'M MORE LIKE HOMER THAN I CARE TO ADMIT. THE WAIST-LINE IS GROWING, MY NEEDS ARE BECOMING PERHAPS MORE SIMPLE AND SELFISH, AND I'M TRYING TO MANAGE A HOUSE OF YOUNG PEOPLE."

- ELIE DEKEL

lead character that said 'Vote for Pedro'. We merchandised that t-shirt with Hot Topic on an exclusive basis to start, and it seemed it was a flashpoint for an entire licensing program. But that product could not have existed if the film wasn't working on its own merits.

GC: When it comes to studio licensing what do you think the primary role for a studio licensor is?

ED: It depends. There are probably two or three fundamentals that we can't get away from. One is helping our entertainment initiatives connect strongly with the consumer...From an industry and licensee perspective, my most important responsibility is helping our licensees succeed. If we can't do everything in our power to help the licensees make a good product then we aren't living up to our full potential. Ultimately it is not always up to us. The consumer always makes the final decision.

GC: Along those lines, you have very good people who devote their time to calling on retailers. What are they telling you about retailer attitudes right now?

ED: I think we are seeing an evolution of the understanding of retailing from a licensing perspective. Retailers respect the fact that strong licenses, particularly from an entertainment standpoint, can help bring people into stores and help sell products. But they also realize that not every entertainment brand lends itself to good products and not every product needs to have a license to sell well. I find that retailers have become much more selective and sophisticated in their approach to selecting what they support, and to some degree they have become more skeptical. So the degree to which retailers support and commit to a license now has to rise to a higher standard to fit into that retailer's plans. I think we all have realized we can't expect that the audience will always be there. We now have to make sure the audience is there before we go out and merchandise a product.

GC: I agree with that. The old rules of licensing will have to change a bit to refocus on the realities of the marketplace that you just described.

ED: I'll give you an example. We have a film property coming to market called *Eragon*. It was a very successful book property and two books of a planned trilogy are in the market. We have embraced this literary franchise and are producing films based on these epic stories. We, as a studio, decided to look at this with a long-term view...We really wanted to make sure that all aspects of the program were based on an established proven audience. We know we have an established audience of readers; we now have to move those readers and everyone else to go see these films. The first film has a very focused licensing program that speaks mostly to those readers. We really look at *Eragon* movies two and three as a place to grow that licensing program.

GC: As you know I'm a huge fan of *The Simpsons*. I live my life around watching *The Simpsons* and 24. I want to be Jack Bauer when I grow up.

ED: I say you are the Jack Bauer of licensing. You're always there and sometimes you cause trouble but more often than not you solve the problem and we all look up to you.

GC: Thanks, Elie. I love that! But back to *The Simpsons*. What character do you associate with most?

ED: For a long time I saw myself as Bart, a little bit of a troublemaker...youthful at heart. Lately I'm finding I'm more like Homer than I care to admit. The waistline is growing, my needs are becoming perhaps more simple and selfish, and, with my lovely wife Tracy, I'm trying to manage

A promotional graphic for the TV series "Hana's Helpline". The title "Hana's Helpline" is written in large, stylized, yellow and blue letters. Above the title is a pink telephone handset. The background is light blue. Logos for "calon", "milkshake!", "S4C", "2DF", and "RHYNGWLAODOL INTERNATIONAL" are visible. Below the title, it says "Series of 26 x 10 minute episodes". At the bottom, there is contact information: "For sales information contact S4C International: Tel: +44 2920 544193 Fax: +44 2920 521226 Email: annalisa@s4cint.com".

© Copyright 2006 Calon

Stand AO.02

a house of young people (daughter Talia, son Noah and step-daughter Skylar) and a family that is so important to me. That is one of the things about *The Simpsons* that is inescapable, despite the humour and the craziness of a given story, every story ends up with the ultimate truth about the importance of family. What do you think?

GC: I agree. I used to think of myself as Homer when I looked in the mirror. But honestly, I live my life as a combination of Lisa and Marge. I love Lisa's principles, her honesty, sense of commitment, fair play and stick-to-itiveness, every quality I like. Also she is a really good jazz baritone saxophone player...Outside of work, what hobbies do you have?

ED: Apart from spending time with the family, I play guitar, something I picked up late in life and I haven't been able to stop since I started. I love cars and all they represent and when I have the time I take one of my cars to a racetrack and drive it the way it is meant to be driven, so driving is a hobby.

GC: Is there anything about our business that keeps you up at night, anything that you would like to see change?

ED: If anything keeps me up at night it would be the very difficult task of reaching consumers in an environment where choice is greater than ever before. How do we apply ourselves and our properties in the work we do collaborating with licensees and retailers to stand out in a crowded environment, to deliver something that is special and unique. It forces us to

be creative; innovative and collaborative, which are all guiding principles for Fox. Rather than dwell on the difficulty, I try to focus my thinking and the thinking of the team on how we get past those challenges. I would suggest that we need to be patient in this business. A licensing program can and should succeed over a long period of time, which means we don't always launch day and date. It is important to be responsive to the market place as opposed to predictive of the market place.

GC: Last question, how do you feel about the future of our business?

ED: I'm really encouraged. I feel that because of the emergence of technology and how consumer behavior is adapting to that, we have more ways than ever before of speaking to our audiences in a direct and personal way. We can reach consumers through every device that they carry. A cell phone, computer, TV, Tivo, ipod, there are so many ways to reach our audience and our customers now and as a result it opens up so many more great opportunities. Of course, it also becomes much more challenging and complicated, but I am excited by that.

GC: I am too. Elie, it has been a real pleasure and thanks for your time today.

Gary Caplan is known in industry circles as "The Godfather of Licensing" and is president of Gary Caplan Inc., a Studio City, California-based consultancy specializing in the marketing and management of licensing programs. For further information, check out www.garycaplaninc.com.

A full transcript of Gary and Elie's conversation can be found at kidscreen.com as part of the September on-line issue.

"Fantasy, multi-platform" continued from page
multi-platform coin—properties built and driven by new media. While KOL has made strides in the U.S. market with Princess Natasha, sparking a broadcast sale to Cartoon Network and a licensing program, the jury is still out in Europe as to whether such brands can sustain a consumer products program without TV support.

"It's very hard to convince a licensee to create merchandise off the back of an on-line platform," says Clarke. "Seeing new media outlets as brand platforms in their own right is a fair way off."

Jennifer Bennett, VP of merchandising and licensing at Alliance Atlantis (which has preschool property Lunar Jim at Brand Licensing with agent BBC), agrees it's only a matter of when the new media brands will breakout. She expects new media will follow in the footsteps of video game properties that have come into their own and spawned licensing programs.

Bennett believes that another trend shaping the current market is the dip in



Nickelodeon joins the show floor with Avatar in tow

global appetite for traditional boys action, though she points out that the genre's popularity is cyclical and expects it to

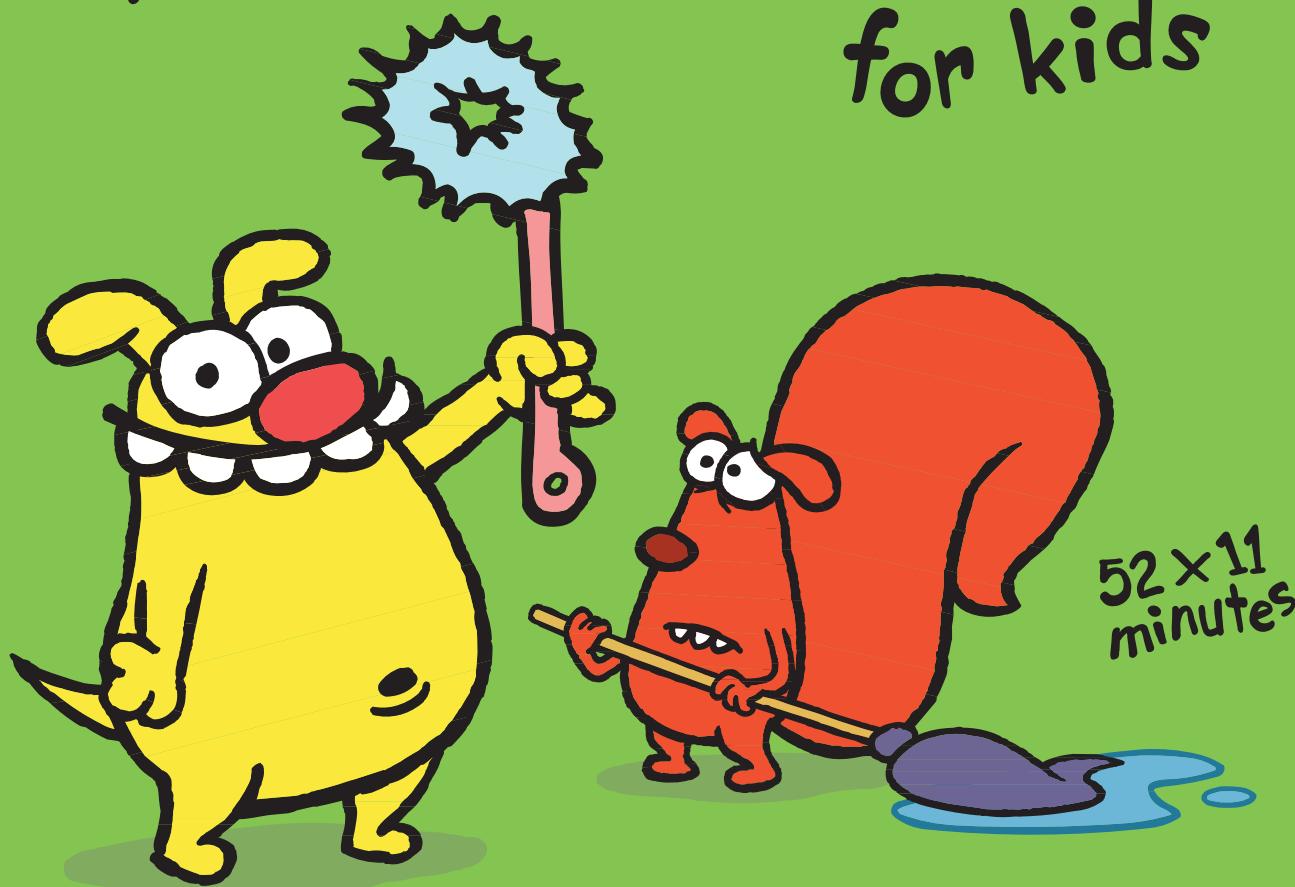
ramp up again with the 2007 launch of the Transformers movie. And the next generation of action-adventure properties appears to be picking up steam, with Nickelodeon & Viacom Consumer Products rolling out *Avatar, the Legend of Aang* at the show. Nick will launch action figures and vehicles (Fisher-Price), trading cards (Upper Deck), DVDs (Paramount Home Entertainment) and video games (THQ) in the U.K., France and Benelux in Q4 2006 and spring 2007 in Germany.

Currently the third-most-popular show on ITV for kids five to 14 (BARB June 2006), *Avatar*'s sweet spot will be a slightly older audience of kids six to 11 (which taps into the mystical/fantasy trend mentioned earlier).

"We're hoping to develop the interest of an older demo with the launch of an international website and will start developing retail events in 2007," says Jean-Philippe Randisi, VP and MD of Nickelodeon & Viacom Consumer Products Europe. ■

best ed.

The new odd couple
for kids



52 x 11
minutes



See us at Stand 00.01
www.9story.com
tel: +1416-530-9900



THE SWEET DREAMS MOVIE



In Theaters October 2006



MIPjr. 2006

BRACING for BATTLE

U.K. industry players prepare to face the fallout from Ofcom's war on junkfood ads

by Matthew Sylvain

The tide of controversy surrounding childhood obesity and kids entertainment's role in the marketing of food to children has swept across the world in recent years, leaving many industry players scrambling in its wake. In the U.S., for example, kids broadcasters and IP owners continue to push for industry self-regulation and take pre-emptive steps, mounting activity-oriented public service campaigns and pursuing healthier food licenses and promos. Industry activity across the pond has followed suit.

So far, the Beeb's commercial arm BBC Worldwide has taken the biggest stand and in 2004 put an end to licensing its kids characters such as the Teletubbies for fast food QSRs and use on everyday packaged foods high in fat, salt or sugar. However, unlike the U.S. for the time being, self-regulatory efforts on the part of the industry aren't cutting it in the U.K. Facing the growing din emanating from the likes of celebrity chef Jamie Oliver as he lobbies for healthy school lunches for the nation's children, the British government via its communications regulating body Ofcom is stepping in to quell the uproar.

Ofcom will announce new rules governing TV junkfood advertising directed at children this fall, and news of the impending regulations has sparked a panic amongst U.K. kids entertainment



Isn't it ironic—if the more stringent rules governing the advertising of food during kids programming get the greenlight, healthy eating initiatives like Nick UK's *Nicktrition* will likely be part of the ban

players. It's certain the region's commercial nets will take a financial hit that will ripple down to the production community. And while the full impact won't be known until some months after Ofcom makes the ruling, we thought we should take a look at the options being circulated, how the kids production and broadcast communities are responding and whether or not the situation is as dire as some believe to be.

So what's all the fuss about?

After nearly three years of examining the issue, Ofcom has formulated four options to regulate the time, amount and type of food advertisements broadcasters will be permitted to put on air. The packages aimed at curbing the on-air marketing of junk-food—or products high in fat, salt and sugar (HFSS) in Ofcom-speak—went public this past March. They range from not-so-restrictive to what Talent TV MD John Marley calls "Draconian" in scope. And regardless of which one Ofcom chooses, the org has acknowledged "any measure excluding HFSS advertising from children's programming could have a potentially damaging economic impact."

Briefly, number one calls for a total ban on junkfood ads during children's slots. The second goes one step further to ban all food and drink ads during hours devoted to children. Option three is the

most stringent and effectively prohibits any food and drink spots from airing until the 9 p.m. watershed. And a source of optimism for some is number four—an industry-proposed regime. (See "Let's Make A Deal" below for more details.)

In its analysis, the regulator estimates the annual loss for broadcasters could range between US\$34 million and US\$81 million. But what's been most troubling, perhaps, is the group likely to bear the brunt of the blow is the U.K. independent production and distribution community. The group universally expects the legislation will cause a sharp drop in commissions and might well affect acquisitions.

Mike Watts, co-founder and managing director of Novel Entertainment and chair of the Producers Alliance for Cinema and Television (Pact) children's and animation policy group, says even if Ofcom chooses the best-case scenario option, total money spent on kids programming would drop by US\$21 million per year. "That's around 25% of the total amount spent on original



Moved on: Cosgrove Hall is operating like the ad ban is in place on new copro Roger to the Rescue

commissions in the commercial area each year," he adds. Worse still, if the dreaded option three gets the nod, US\$52 million in annual revenue stands to evaporate almost immediately. And when you take into account the disappearance of related overseas and

Let's make a deal—Ofcom's four proposals for regulating junkfood ads on UK airwaves

Last spring Ofcom handed down four options aimed at governing the marketing of "high fat, sugar and salt" (HFSS) food and drinks to kids on U.K. airwaves. The "winner" will be announced this fall. In the meantime, we thought we'd give you a run down of the contenders.

OPTION 1: No HFSS product advertising to be aired during programs made for children (including preschool aged) or programs "of particular appeal" to kids up to nine years old; no sponsorship tie-ins of HFSS products to programs affected by this ban; and U.K. advertising industry association, the British Committee of Advertising Practice (BCAP), will expand its self-regulating rules to include food and drink advertising and sponsorship.

BOTTOM LINE: A 39% drop in exposure of all children to HFSS product advertising; broadcaster annual revenues will fall by approximately US\$34 million overall.

OPTION 2: No food or drink adverts of any kind to be shown during either children's programs or programs appealing to kids up to nine years old; no sponsorship tie-ins of any food affected by the ban, but government-endorsed healthy eating campaigns would be permitted; the same BCAP rules as outlined in Option 1 would be in effect.

BOTTOM LINE: A 37% drop in kids' views of food and drink advertising; a drop in broadcaster revenues of roughly US\$39.8 million annually.

OPTION 3: A total ban on food or drink ads for programs targeted at preschool aged children; several volume-based controls over food-and-drink advertising and sponsorships that would effectively mean a total ban on such ads before the 9 p.m. watershed—30 seconds per hour (weekdays: 6 a.m. to 9 a.m. and 3 p.m. to 6 p.m.; weekends: 6 a.m. to 1 p.m.); 60 seconds per hour (6 p.m. to 8 p.m.; weekends: 1 p.m. to 8 p.m.). Children's specialty channels would be limited to 30 seconds per hour all broadcast day; the same BCAP rules in Option 1 would apply.

BOTTOM LINE: A 37% fall in ad views; broadcasters yearly revenues will fall by approximately US\$81 million.

OPTION 4: An industry-determined regime, supplied to Ofcom during a consultation period that ended in June. The goal of this "as yet undefined package" is that it must have "broad support" of stakeholders "which we believe would meet the regulatory objectives."

BOTTOM LINE: For obvious reasons, unknown. **MS**

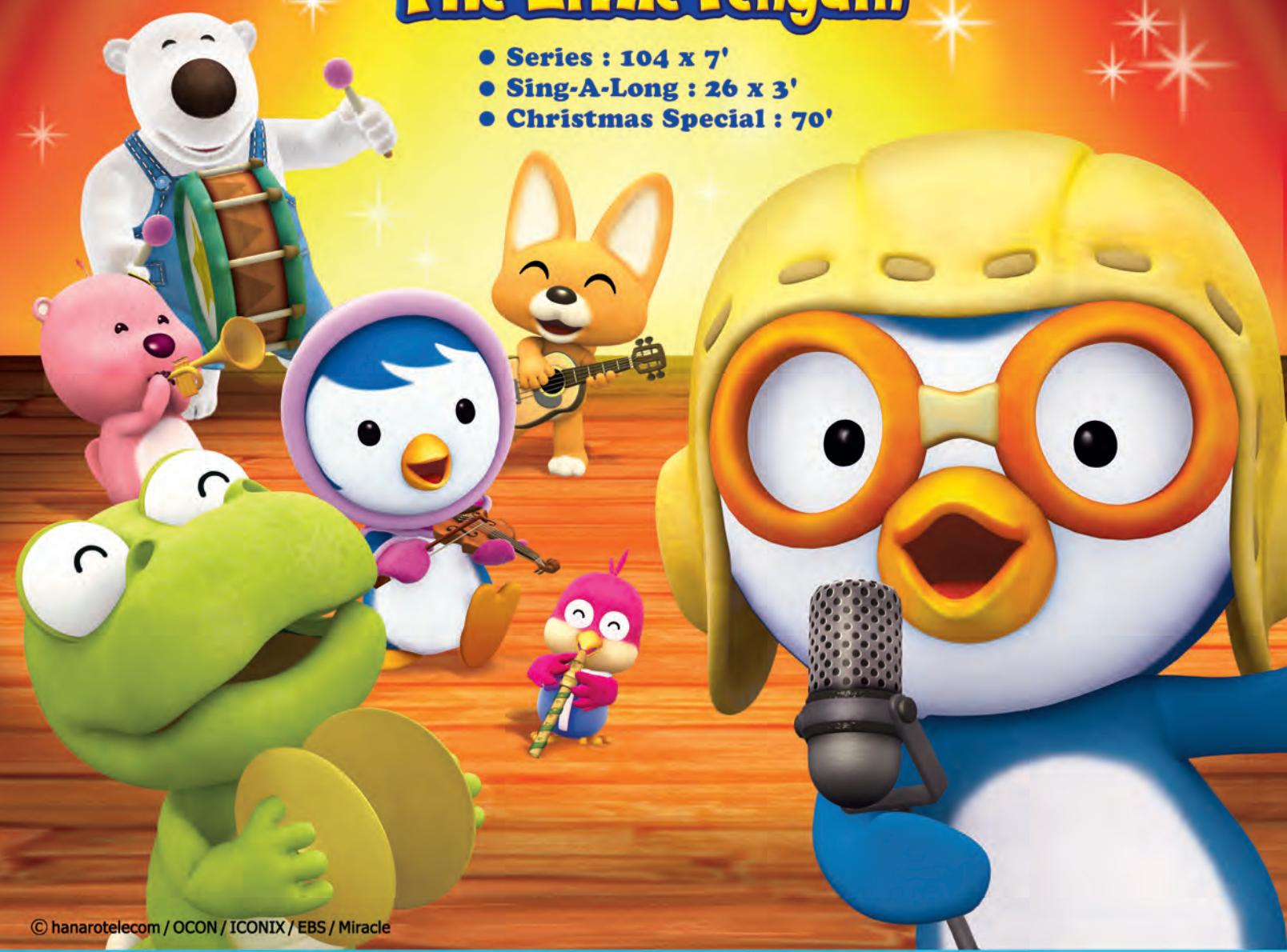
Source: Ofcom report *Television Advertising of Food and Drink to Children: Options for new restrictions* (An update published June 8, 2006 to the consultation document first released March 28, 2006).

See us at MIPCOM
Booth #08.36

Pororo

The Little Penguin

- Series : 104 x 7'
- Sing-A-Long : 26 x 3'
- Christmas Special : 70'



© hanarotelecom / OCON / ICONIX / EBS / Miracle



Creating Fun

ICONIX
ENTERTAINMENT

Contact : Iconix Entertainment Co., Ltd. Tel: 822-516-2315 Fax: 822-540-2857 Email: wjkim@iconix.co.kr

ancillary program sales, the amount lost annually to independents shoots up to US\$158 million, Watts says.

In addition to the dip in foreign sales for U.K. prodcos, indie distributors selling kids shows into the U.K. could see a drop in business. The country has many dedicated children's satellite channels, but they are primarily subsidiaries of international broadcasters whose deals for shows usually include U.K. broadcast rights.

If these disconcerting factors weren't enough, there is one more reason for U.K. kids TV makers to worry. ITV—the largest commissioner of children's programming in the country alongside the BBC—is looking to scale back its mandatory children's programming quota on ITV1 (see "Double whammy", sidebar at right).

Many observers have pointed out that the combo of a decreased kids output at ITV and the Ofcom-driven dive in commissions would give the commercial-free BBC a near monopoly on original children's terrestrial programming. Individual execs are keeping mum right now, but the Beeb has gone on record to say it wouldn't want the job of being sole commissioner of homegrown kids programs, as competition makes for a healthier industry overall.

All pain, no gain?

The looming loss of revenue might be somewhat palatable if the pending measures could achieve their desired impact on childhood obesity. But the benefits of limiting HFSS-ad airtime are unclear at best. For example, an Ofcom-commissioned researcher calculated as little as 2% of a child's food decisions are influenced by TV advertisements. As Gary Pope, founding partner at London-based consultancy Kids Industries says, "if the figures say it is only a 2% impact, then why the big song and dance? Why not spend some money on education so people's diets are better?"

Another possible (and quite ironic) casualty of the ban could be on-air healthy-eating initiatives, designed to help kids get active and eating better in the first place. So far, Ofcom has said only government-endorsed healthy eating campaigns would be permitted in certain circumstances. For example, Nicktrition—the multi-media health and lifestyle initiative from Nickelodeon UK that began airing on Nick, Nick Jr. and Nicktoons in June 2005—will likely be shuttered when the new rules take effect. "That seems counterproductive, if the regime is so severe and the timing (of its implementation) is that immediate," says Nick UK's MD David Lynn.

And even though the goal of tighter restrictions is to influence consumption patterns in kids' homes, research conducted by Kids Industries found moms are unsettled by the idea of advertising rules that drastically curtail the production of homegrown children's shows and up the number of U.S. imports. In short, it's not clear that U.K. parents would get behind the tradeoff.

Double whammy—precarious fate of CiTV adds to U.K. prodco worries

AS the international market watches the U.K. kids entertainment industry gird itself for Ofcom's fall ruling on junkfood advertising, news that terrestrial broadcaster ITV is set to reduce its kids slate comes as another big blow to prodcos working in the region. The word on the street is children's programming on ITV1 will be slashed from eight hours a week to just two.

Throughout the summer ITV has been undergoing a top-to-bottom assessment of all areas of its programming, says Estelle Hughes, the outgoing controller of kids diginet CiTV, which was launched by the commercial public service broadcaster (PSB) last March. "It includes religion, current affairs, news, and kids...there continues to be a detailed look at the hours that children's TV takes on ITV1," Hughes explains.

Although she was careful to avoid saying the company plans to cut its children's obligations on ITV1, Kate Lee, a spokeswoman for Ofcom, acknowledges the news. "ITV is currently requesting a reduction in its children's programming obligations," she says.

The reason for the assessment is a desire for ITV1 "to be able to compete more during weekdays for adult impact," Hughes says. As such, the future of ITV has been discussed and reported on in U.K. business news almost daily for months, with the beleaguered PSB contorting its way through a ratings-fueled identity crisis.

Anxiety over ITV's kids programming reached a fevered pitch in late August when Hughes announced her departure from the company. While she downplays her exit as a harbinger of the demise of kids shows at ITV, she did say her position would not be immediately filled. To her knowledge her duties are being assumed by Alison Sharman and Steve Andrew. Sharman, a former controller of CBBC, is ITV's director of factual and daytime programming; Andrew is the controller of children's and youth programming.

Hughes three years with ITV included turning CiTV from a 20-year-old branded daily slot on ITV1 into a dedicated digi-channel. Industry rumors of the end of kids programming on the PSB are overblown, Hughes says, adding CiTV has new programming rolling out in the autumn and throughout 2007.

However, Hughes admits the top-down programming review has halted commissioning for the time being and that ITV production arm, Granada Kids, was being closed in the coming months. But regardless of the assessment's outcome, ITV's commissioning of children's programs will be affected. While CiTV will eventually have more of a commissions budget, that increase won't be seen any time soon, Hughes says.

The immediate future is bleak, says Oliver Ellis, the director of children's and family programming at Target Entertainment. There will be "a tremendous hiatus" before the dedicated kids digi-channels are able to commission more than the occasional original program, he believes.

The dropping away of ITV1's kids commitments could also push down acquisition fees overall. With only Five and BBC as the remaining major terrestrial channels taking children's programming, Ellis notes, there could emerge a "take it or leave it" attitude on the part of buyers when it comes to fee negotiation time. **MS**

COMIC ACTION ADVENTURE TV SERIES

Giants' Friend



MIPCOM Booth : 8.36~10.35

SAMG
DIGITAL ANIMATION STUDIO

 **TIMOON**
animation

Contact | For USA & Asia Harry Yoon : yoon119@samg.net 82-2-11-9723-5878 / SAMG (Korea)
For Europe & Others Marianne Michel : marianne@timoonanimation.com 33-1-53-95-19-22 / TIMOON (France)

When Ofcom hands you lemons ...

Possible parental support aside, Ofcom's steadfast drive to push the legislation through and imminent cuts at ITV mean there's little doubt the U.K. market for children's programs is going to get smaller. "Some production companies will go out of business," says Oliver Ellis, the director of children's and family programming at London-based distributor Target Entertainment, "it is going to happen."

That said, the indies aren't about to take it lying down. A number of prodcos have banded together to lobby the government in an effort to mitigate the impact. Although its battle plan was still being hammered out at press time, the group provisionally known as Action for U.K. Children's Media was hoping to make enough noise to sway public and political opinion in favor of the least damaging Ofcom option.

The group is chaired by Anna Home, the chief executive of the Children's Film and Television Foundation, and its membership includes representatives of Pact and the British Academy of Film and Television Arts (BAFTA) kids committee. After holding its first meeting at the British Film Institute in late July, and setting up a website (savechildrenstv.org.uk) organizers were planning to stage a townhall debate to garner more media and public attention. "There is a momentum behind this," Home says of the lobbying efforts.

Additionally in July, Pact began calling for the establishment of a US\$94-million fund to act as seed financing for approximately 10 new programs per year. It would provide recoverable, interest-free loans to prodcos, Watts says. "This is not just an underwriting [fund], it is meant to be treated as an investment that would help provide for the potential loss of commissioning budgets."

Also some producers aren't waiting for the other shoe to drop before dealing with the fallout of Ofcom's decision and have started pursuing more co-pro and alternative financing strategies. Cosgrove Hall, for one, has already begun to work as though the ban has upended the marketplace. Anthony Utley, head of the



Less cash in the commissioning pot. means homegrown content like Fifi and the Flowertots will have a harder time making it on air

London-based company, is now treating broadcasters in his home market as a source of potential ancillary sales, rather than as the chief providers of seed money.

Take *Roger to the Rescue*, for example. The 52 x 10-minute 2-D preschool series is a copro with Toronto-based Nelvana slated for delivery in 2007.

The plan is to try and land a broadcast berth in Canada on Treehouse, which is owned by Nelvana parentco Corus, says Utley. Further funding should be shored up through U.S. and Euro presales in Germany and France. At least that's Utley's theory. And then, he explains, "We'll sell the show into the U.K. as an acquisition afterwards."

He adds, "It is a pity that we have to look at our own domestic market that way, but there are so few options open to us."

Talent TV's Marley notes producers are now having to make even more sophisticated strategic alliances. They also need to experiment with new program sponsorship-funding models, such as with "telcom companies that are looking to exploit snackable content for 3G-capable mobile phones, which are becoming more commonplace on the market."

International L&M is another option, says Marley. Licensing companies with worldwide reach doing business in the U.K.

"Bracing for Battle" continued on page 98

Tracking the ban

December 2003 Ofcom is asked by the U.K. government to research TV advertising of junkfood • **November 2004** The government asks Ofcom to develop proposals to tighten the advertising of food products on TV. • **March 2006** Ofcom proposes four regulatory options • **June 2006** Public consultation phase on proposed options • **July 2006** Pact proposes a US\$94-million fund to support future commissioning and the production community begins organizing formal lobbying efforts in a bid to sway Ofcom toward the least heavy-handed measure • **Autumn 2006** Decision to be handed down by Ofcom • **January 2007** Implementation target month* set by Ofcom for the requisite scheduling changes and/or advertising restrictions. **MS**

(*Pact and broadcasters are lobbying for a three-year phase in period.) Source: Ofcom, Pact, interviews



MASHI MARO The New Face Out of ASIA!



Car accessory



Electric



Living



Clothes



Mobile



Game



Doll



Fancy



Living



Clothes



Mobile



Game

CLKO ENTERTAINMENT

CLKO Entertainment Co.,Ltd.

#502, Baeksang bldg, 221-7, Bukahyun-dong, Seodaemun-gu, Seoul, 120-190, Korea Tel:82-2-362-6824/Fax:82-2-362-6825
www.mashimaro.com/www.clko.com contact info:ykpark@clko.com, clko@clko.com

ON THE PROPER *care* AND *feeding* OF A *show Creator*



Opinion piece by **Josh Selig**

Companies operate on the assumption that groups make better decisions than individuals. In some cases this is true, but for better or worse the creative process has always been at odds with corporate group dynamics. We have all been at those meetings where reaching a consensus killed whatever creative spark might have been struggling to catch fire. I believe shows that come from a creative individual or a small, creative team will always be bolder and more original than those birthed via conference calls. And in a preschool television environment brimming over with choice for broadcasters, originality is key. If a show is not truly original, no one

will notice it. Not the programmers, not the parents, and certainly not the kids.

Allowing a creator to create requires a level of self-control difficult for many companies to muster. After all, with millions of dollars on the line, surely some feedback will help a creator make a better show. Yes, some feedback. But the feedback should be smart and respectful, and should never undermine the creator's vision or cause him/her to divest from the show. This would be a tremendous loss to any production because it is just the creator's investment—their passion for their egg—that is the one known ingredient of all truly great television shows.

"Care and feeding" continued on page 98

People often ask me why I make preschool shows. The truth is I believe human beings peak at age four. At that age, we are kind and compassionate. We spend our days dreaming of kangaroos, igloos, birthdays and beanstalks. I make TV shows that celebrate this special time in our lives, and my hope is that my programs will entertain and educate young children while reminding the rest of us what is important in life.

I am what is known in our business as a show creator. Since starting up Little Airplane Productions I've created *Oobi!* (Noggin), *Go, Baby!* (Playhouse Disney), and *Wonder Pets!* (Nick Jr.).

I don't yet have kids of my own, but the shows I create are like my kids and I fight for them with the same tenacity as those penguins who struggle through the winter to insure that their fragile eggs make it to spring. And in our competitive and specialized industry, you need a creator on your team who will put his or her life down to protect that little egg of a show or it will invariably touch the ice one day and perish.

But creators present a variety of problems for broadcasters and production companies that I'm not unsympathetic to. Most

A handy guide to creator care



In an effort to help everyone navigate the delicate waters of preschool TV development, I have written a guide for the proper care and feeding of a preschool show creator. Follow these simple rules and I assure you your creator will purr like a kitten and work like a dog. More importantly, he or she will deliver you wonderful preschool shows time after time.

1. Choose your creator wisely. He or she should have strong opinions but should also be willing to listen to you.
2. Guide your creator with kindness and patience. Understand that he or she is not in this for the money but for the art.
3. Protect your creator from too many notes, conflicting notes, Power Point presentations, or discussions about your brand.
4. Pick one educational consultant that you and your creator like and stick with that person—avoid dueling doctor syndrome at any cost.
5. If your creator becomes too prickly or precious, remind him or her that just as you respect them, they must respect you.
6. Invite your creator to participate in meetings related to consumer products, on-line strategies and any other lines of business related to the show. Remember, creators are the DNA of the franchise.
7. Acknowledge the creator's team members. Buy them lunch, take them bowling or treat them all to Starbucks. Or better yet, invite them to your home, raise your glass and say thank you.





Originated from
an Asian Weeping Drama
“Dae Jang Geum”
alias “Jewel in the Palace”



SEASON I 830' *26eps
SEASON II 830' *26eps

"Care and feeding" continued from page 96

I feel very fortunate to have worked with companies that have the confidence to champion creator-driven shows. In some people's eyes, the big media giants are seen as the enemy of creativity. This has not been my experience. The creative executives at the larger U.S. and British networks are smart people with great taste, and when it comes to supporting and empowering the vision of creators, nobody does it better. These executives understand they'll always get higher-quality programs when they let creators do their thing. Quite simply, it is good business.

I have also worked with less confident companies and executives and am always impressed by how many more notes—and more unhelpful notes—I receive from them. The less self-assured an executive is, the more he or she seems to feel the need to bombard creators with comments and opinions from a wide array of consultants and co-workers. Of course, these companies are simply trying to hedge their bets and avoid making costly mistakes during development. The problem with this approach is, however, all these voices invariably dull the edge of any truly original idea. Too many cooks, as we have all seen, make very bad TV shows.

Whether we like it or not, preschool television is show business and, as such, it involves creative risk taking. The question all companies face is this: Do I go with the gut feeling of a shaggy show creator or do I trust a panel of consultants and Ph.Ds who might not know a joke if it bit them in the butt? Me? I would go with the instincts of a good creator every time. But then again, I am just a little biased. ■

Josh Selig is President of New York-based Little Airplane Productions. He can be seen running by the Hudson River dreaming about kangaroos, igloos, birthdays and beanstalks.

"Bracing for battle" continued from page 94

will be indirectly affected by Ofcom's decision, as TV becomes that much less of an appealing marketing option. (Under current Ofcom rules, ads for merch based on kids shows are prohibited from broadcast from two hours before until two hours after the show the merch is based on airs.) Nevertheless, Marley believes they may be willing to make unconventional deals.

"Maybe a producer can say, 'Okay, we can give you this program, but only if you can sell it internationally. And then, if you help us get an audience for it internationally, you can have the licensing rights.'" In this scenario, prodcos would also be left with a smaller percentage of the backend rights, as the licensing partner would be taking more of the upfront risk.

Target TV's Ellis goes as far as suggesting Ofcom may loosen up currently tight restrictions governing the ability to exploit L&M opps—including those prohibiting the broadcast of TV series based on pre-existing toys—in a bid to give broadcasters and independent producers some entrepreneurial leeway.

Cooler heads prevail at broadcasters

Of course, Ellis's speculation remains just that for now. For its part, Ofcom knows the production community is alarmed. Kate Lee, a spokesperson for the regulator, says, "We are aware of the range of views that exist around this topic [and] Ofcom has a duty to weigh all of these interests in the balance when coming to a decision." But Ofcom remains firm on its agenda, she adds.

For the time being cooler heads seem to be prevailing at affected broadcasters (ITV, Five and Channel Four). Despite all the worry voiced by those around her, Estelle Hughes, the controller of ITV diginet CiTV who's exiting the post this month, is confident Ofcom will chose the broadcaster-formulated proposal, known as option four.

Although she wouldn't divulge all the details, Hughes says option four builds on discussions broadcasters have been having with Ofcom for about for two years. It includes "things like no use

of animated characters in the advertising; no celebrity endorsement; no encouragement of pestle power," she says.

Also some broadcasters read the writing on the wall several years ago when Ofcom was first handed the task and have already built the change into their advertising-based business models.

"The effects of the ban have come in long before the ban itself," says Nick Wilson, controller of children's programming at Five. "The advertising industry—in being very forward thinking in its own right the minute this appeared seriously on the horizon—started to withdraw a lot of food advertising from children's programming." So when Ofcom makes its decision

"I don't think Ofcom's decision will influence our commissioning decisions one jot."—Nick Wilson, controller of children's programming, Five

known in the autumn, he says, "I don't think it will influence our commissioning decisions one jot."

Despite the pessimism on the part of the production community, there are thin rays of optimism piercing the gloom. For example, Lee says, given television advertising's small role in the whole dietary imbalance issue [the 2 % factor], Ofcom is concerned that regulatory action should be proportionate to the scale of the problem, and that the costs the broadcasting industry would incur as a result of any advertising restrictions should also reflect that scale.

Broadcasters are also pushing for a phase-in period to make the transition. Most have multi-year program supply contracts to abide by and Pact has also formally requested a three-year period to allow producers and distributors time to figure out how they will operate with so much less money in the market.

"It is early days, but there are green shoots," says Nick UK's Lynn. "And that is why we need a phased-in approach, to try to develop new revenue streams going forward." ■

chicaloca™

It's Wild Time, Chicaloca!

Development Status :

200 Images and Video Clips developed.

Products : Notes, Diaries, Postcards, Albums,
Bags, Ties, Scarves, Cushions,
Nail Tips, Watches, Swimming Suits, Umbrellas

Sunflower Collection



www.chicaloca.com

See you at

Premiere Classe in Paris (#219 Hall 1, Sep 1-4)

Tokyo International Gift Show (#2363-64 East Hall 2, Sep 5-8)



DREAM BI

With time and money on their side, our group of international kids programmers pick their ideal show

Preschool (AGES TWO TO FIVE)

gold

CHARLIE & LOLA

Tiger Aspect

"The stories are brilliantly told and the characters are charming"



silver

PEPPA PIG

Contender Entertainment

"Funny and 'snorty' in the best possible way"



Kids (AGES SIX TO 11)

gold

SPONGEBOB SQUAREPANTS

Nicktoon Productions

"The calling card for this show is just the right mix of comedy, heart and character"



silver

FAIRLY ODD PARENTS

Nicktoon Productions

"Kids love the jokes and anything they can imagine could happen in this show"



Tweens (AGES 12 TO 17)

gold — tie

AMERICAN IDOL

FremantleMedia

"Come on, who doesn't watch American Idol?"



silver

THE SIMPSONS

Gracie Films/

20th Century

Fox Television/

Film Roman

"It's required viewing"



DEGRASSI: THE NEXT GENERATION

Epitome Pictures

"It broaches controversial and edgy issues without being preachy"

LOCK

lineup in the 10th edition of KidScreen's Dream Block

bronze

DORA THE EXPLORER

Nick Jr.

"Wherever you go in the world, all kids know about Dora"

PINGU

HIT Entertainment

"It's hard not to be charmed by Pingu and his family"



PINKY DINKY DOO

Sesame Workshop/
Cartoon Pizza

"Very dynamic and original"

bronze

FOSTER'S HOME FOR IMAGINARY FRIENDS

Cartoon Network

"Each episode has some strange, wacky mix-up and a whole lot of laughs"



bronze

THE O.C.

20th Century Fox Television

"It's totally over the top, and remembers the cardinal rules of soapainment"



The Dream Block Academy

KAROLA BAYR, Programming director, Jetix Europe

CAROLINE BORÉ DJOUD, Head of programming and on air, Nickelodeon France

DEIRDRE BRENNAN, Kids programmer, Australian Broadcasting Corporation

MARC BUHAI, VP of programming and scheduling, Cartoon Network USA

JAN-WILLEM BULT, Creative department, KRO Youth

MARIANA CANO, Head of children's programming, Once TV (Mexico)

MICHAEL CARRINGTON, Creative director, BBC Children's

MEERI PARK CUNNIF, Executive director of programming, Noggin/The N

ANITA BEATHE DAAE, Head of children's programming, TV 2 Norway

FRANK DIETZ, Head of program acquisition and coproduction, Super RTL

NINA HAHN, VP of international development, Nickelodeon

FRANCES JAMES, Children's acquisitions programmer, TVOntario

ELS KUIPER, Buyer of children's TV programs, VPRO TV/Z@pp Public Channel Holland

SARAH TOMASSI LINDMAN, VP of programming and production, Noggin/The N

DEBBIE MACDONALD, VP and director of programming, Nickelodeon UK

TRACY MCANDREW, Director of Jetix original series development and acquisitions, Disney-ABC Cable Networks Group

EMILY MANDELBAUM, Programming manager, Noggin/The N

MARTIN MARKLE, Executive in charge of production, children's and youth programming, CBC Television

DEA CONNICK PEREZ, VP of programming, Discovery Kids US

CHRIS ROSE, Acquisitions executive, BBC Children's

RICHARD ROWE, Acquisitions executive, Turner

SOWON SAWYER, Manager of programming and acquisitions, Nicktoons Network

VIRVE SCHRODERUS, Acquisition executive, YLE-Finnish Public Broadcasting Company

LINDA SIMENSKY, Senior director of kids programming, PBS

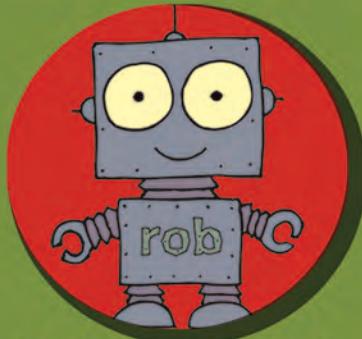
JEAN-LOECK VAN KOLLENBURG, Program buyer, Z@pp/Netherlands Public Broadcasting

SANDRA WALMARK, Manager of original production, Astral Media

NICK WILSON, Director of children's programs, Five TV

Amberwood is welcoming some new friends to its lineup!

For a sneak peak of our new series, come visit us at MIPCOM...



Rob the Robot



Debra the Zebra



RollBots

Canada Pavilion 02.10 - 04.11

987 Wellington St 2nd Floor
Ottawa, Ontario, K1Y-2Y1, Canada
Tel: 613-238-4567
Fax: 613-233-3857
info@amberwoodanimation.com

Amberwood
ENTERTAINMENT

FALL-TV

BROADBAND OR BUST

Canuck nets ramp up non-linznch strategies

by lianne stewart

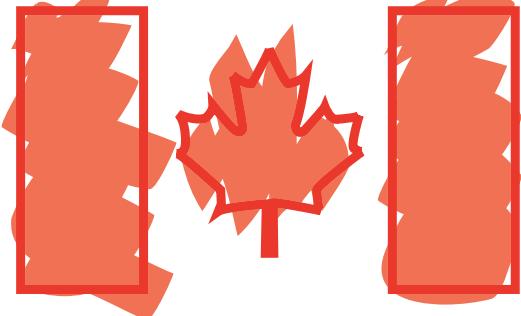
Broadcasters want to be wherever kids are in order to survive in the ever-evolving multiplatform universe and Canada's children's TV players are taking efforts to a new level for the 2006/07 season. Just as kids squeezed in as much fun as they could over the last few days of summer, the country's kidcasters kept their demos tuned in with supporting websites and teasers from the September linear sked—one even launched a whole new platform.

Treehouse is set to make waves in the way Canadian viewers consume preschool programming. Parentco Corus (which also owns prodco Nelvana) unveiled Treehouse Direct, a download-to-own initiative last month. Augmenting its 18-month-old Treehouse On Demand service, Treehouse Direct

Sneak Peek: cci's *Erky Perky* went on-line a month prior to broadcast on YTV

lets parents permanently purchase individual episodes of their preschoolers' fave shows rather than "rent" them for a limited period, as is the practice with VOD. Selling titles for US\$1.35 apiece, it is the first initiative of its kind in Canada.

Meanwhile, the other Canadian nets are focusing on broadband strategies. In August, weeks before its linear TV debut, Corus' tween targeted YTV offered a sneak-peek at new co-pro *Erky Perky* (with Toronto's CCI Entertainment) via its website, powered by a revamped on-line video player. The 24/7 net also slotted in some web games and teasers centered on another fall launch, *Team Galaxy* from co-producer, Paris, France's Marathon.



Teletoon (now owned 50/50 by Corus and Astral Media) took a similar tack, creating immersive gaming components for some shows in its lineup, such as *Cookie Jar's Spider Riders*. The net also has an on-line initiative called *Zimmer Twins* through which Teletoon offers kids an opportunity to have their work appear on air. The net provides users with on-line tools to produce short movies featuring its characters and other elements, and films finished before the July deadline had an opportunity to land one of 20 *Zimmer Twins* Telepicks interstitial spots on Teletoon.

Over at pubcaster CBC, the on-line route is more directional than promotional. Kim Wilson, CBC's head of children's and youth programming, says she's anticipating moving the youth focus from on air to on-line. Since the broadcaster is competing with 24-hour nets such as YTV and Teletoon, she feels broadband can help alleviate the linear channel's handicap of being available only a few



hours per day. Some plans are still being hammered out, but Wilson hints at an expanded on-line presence featuring some user-generated content and exclusive programming. "The web and on air are equally important content streams," Wilson says.

FAMILY CHANNEL STAYS THE COURSE

Commercial-free premium cablenet Family Channel has stripped some of its content on-line in advance of the first telecast, such as *Life with Derek*, but it's taking a wait-and-see approach before delving further into the non-linear environment. Fortunately its owner, Astral Media, has experience with VOD from operating its Movie Network channels. But Kevin Wright, senior VP of programming at the net, says his team is closely monitoring what's happening in the States with on-demand, and it's looking at possibilities that include paid-for or commercially supported content. "We're very sensitive to a retail fee for VOD when it comes to kids. But because it is premium product, it's hard to give away for free," he says.

TVO KIDS TAKES OVER DAYTIME AIRWAVES

TV Ontario's Kids takes over the provincial pubcaster's daytime sked this month, adding 13 new hours of kid-targeted programming each week. It's a challenge Pat Ellingson, creative head of children's, youth and daytime, is ready to take on thanks to the net's healthy inventory.

Last year Ellingson's preschool slate was full, but now that the Gisele's Big Backyard preschool block runs an extra hour each day from 6 a.m. to 3:30 p.m. she has a renewed interest in ferreting out unique and innovative concepts to fill future skeds. Ellingson says the new slate of preschool properties exemplifies the kind of shows needed for this youngest demo. This fall, she's most excited about *Bali*, a co-pro between Paris, France's Planet Nemo and Montreal's Subsequence Entertainment. The little puppy protagonist, who lives in a high rise, uses the city as his backyard to play—speaking to a generation of kids growing up in apartments and condos.

Ellingson's new educational focus includes music theory. *Jack's*

Co-viewing:
TVO thinks
adults will
also Get a
Kick out of
*The Upside
Down Show*



In the meantime, his focus is on the linear net. Over the last 18 months, the channel has introduced new programming almost every month to keep audiences on their toes. However, there is a bigger wave of premieres this month. For example, new episodes of its top-rated Friday early evening shows *Life With Derek* and *Ned's Declassified School Survival Guide* will appear along side *Hanna Montana* and *Zoey 101* in the Get Schooled block. And Disney will be delivering the brand-new *That's So Raven* spin-off, *Corey in the House*, in January. Wright says this series is getting the most buzz, and he anticipates Jetix's *Oban Star Racers* will attract the action-adventure fans in the new year too.

Although there is room for more animation on the net, he says his strategy to highlight live action appears to be working. "We try to emphasize real entertainment and programming that reflects kids' lives." He admits these sitcom shows aren't exactly realistic, but viewers ages eight to 14 are tuning in.

Big Music Show from Spiffy Pictures explores different types of songs from across the globe, and Cuppa Coffee's *Tigga and Toggia* is a dialogue-free, short-form series where kids can explore communicating through music. Wee ones first got a taste for the series through TVO's website this past August. Viewers and their parents could hit the Tigga link and work together on-line to create new music using sounds such as kitchen plates rattling and those emitted by traditional instruments.

Additionally, co-viewing opportunities are present in two new series entering the pubcaster's lineup. Sesame Workshop's *The Upside Down Show* is pure preschool, but Ellingson says adults will get a kick out of the hosts' comic stylings (the duo previously worked as adult-targeted comedians in Australia). And Ellingson says the new Daniel Cook-hosted *IDare You* from Toronto's Sinking Ship will play to both preschoolers and the after-school crowd; it fits right into the network's Healthy Minds, Healthy Bodies ini-

Harry and His Bucket Full of Dinosaurs™

THE WORLD HAS DISCOVERED HARRY...

52 New Episodes
Coming Soon!



A Bucket Full of Imagination!



cci entertainment ltd
cambium catalyst international

www.ccientertainment.com



COLLINGWOOD O'HARE
ENTERTAINMENT LTD.



Visit us @ MIPCOM:
No.4 La Croisette, 2nd Floor
PH: 33 (0) 4 93 99 44 21
or Stand 00.01



tiative as the live-action show encourages youngsters to get moving.

For the six to nine year old set that tunes in late afternoon, Ellingson says she's most intrigued by *Spellz* (26 x 11 minutes). Produced by Ottawa, Canada's GACP Broadcasting, the show looks at the history of magic and demonstrates how to perform tricks using basic math and science theories. "A big win for us is a show that's what I call make-and-do," she explains. "Kids can watch and be entertained, but also work to create something." This style of engaging programming is difficult to suss out, she says. "Our mandate is to find something educational, and not action-adventure plastic comedy without educational nutrition."

YTV EMPHASIZES SATURDAYS FOR KIDS

Over at 24/7 cablenet YTV, Saturday mornings are getting re-animated. The block's action-adventure, "toy-related shows" will move to the afternoon, making room for gender-neutral comedies. "The line up is all about our biggest hitters," Phil Piazza, VP of programming, says.

Starting at 7 a.m., the newly christened CRUNCH block will include classics such as *SpongeBob SquarePants*, *The Fairly OddParents*, and *Teen Titans*. New shows are set to launch, including a pre-release of *Viva Pinata* (a 26 x half hour co-pro with Vancouver's Bardel and 4Kids Entertainment) before it launches on 4Kids Television in the U.S. Marathon's *Team Galaxy* will also bow on the kid block along with Xilam's action-comedy *Shuriken School*.

CRUNCH has a new host who'll film interstitials during road trips, asking kids across the country what Saturday morning means to them. Breaking up the programming with hosted segments is an important element of YTV's overall branding. Most blocks feature a live, usually teenage or young adult, presenter that allows for an

opportunity to speak to kids on their own level, while simultaneously working with advertising partners to showcase different on-screen contests.

In the highly competitive 4 p.m. to 6 p.m. slot, *The Zone* has two hosts presenting gender-neutral fare. It will share programming such as *Viva Pinata* with the new Saturday morning stream, and Paris, France-based Alphanim's *Robot Boy* is a new acquisition aiming for the funny bones of school-aged kids.

For the 6 p.m. to 9 p.m. co-viewing evening block, YTV picked up all 151 half hours of *Malcolm in the Middle*. Piazza calls the family sitcom a crown jewel, and on Monday's it will lead into in-house co-pro *Weird Years* (26 x 30 minutes). Premiering in November, the series takes a look at the funny transitions an immigrant family experiences, which Piazza says will speak to Canada's multicultural population.

TREEHOUSE ADDS ACTION AND EXPLORATION

To highlight the network's new Treehouse Direct initiative, the focus is on the *This Is Daniel Cook* spin-off, *This Is Emily Yeung* (65 x six minutes). From marblemedia and Sinking Ship Produc-

Team Players: YTV picks up *Malcolm in the Middle* (left) and sisternet Treehouse puts *This is Emily Yeung* in its all-star lineup



tions (in association with Treehouse), this series was one of the first made available on the download-to-own service last month. And prior to that, the first episode was streamed for download on mobile devices and then on Treehouse On Demand to get parents and kids attention as early as possible.

A second co-pro, also from Toronto's Sinking Ship, is *Roll*

érky pérky

SQUEEZE THE MOMENT!™

"What's going On
Erky ?"

"I don't know Perky
but act cool,
we're supposed to
be the Stars"

Visual, verbal and in your face comedy
for the whole family!



AMBIENCE
ENTERTAINMENT



52 X 11 ANIMATED SITCOM

CCI
releasing inc

www.ccientertainment.com

Come see us at MIPCOM | No.4 La Croisette, 2nd Floor | Telephone: 33 (0) 4 93 99 44 21 or Stand 00.01



Play (52 x four minutes). It's all about getting kids active by imitating the movements of animals.

And speaking of animals, a straightforward acquisition starting this month is *Wonder Pets!* (22 x half hours) from Nickelodeon. Answering the calls of baby animals in distress, the heroic duck, guinea pig and turtle trio work as a team, traveling through space and across oceans to come to the rescue.

CBC MONKEYS AROUND AND GAINS A SUPER HERO

Animals are also a focus for the pubcaster's preschool block. Riding on the coattails of the cinematic release, the new animated TV series *Curious George* (Imagine Entertainment, WGBH Boston, Universal Studios Family Productions) will launch on the weekday morning slot. "Parents remember it, the movie was cute, and there's a lot of build up around it," CBC's Wilson says.

Shifting focus from the jungle to the farm, Wilson is also looking to set up a chunk of air time dedicated to depicting rural life. CBC plans to spark interest in the barnyard early on by pairing



CanCon: *The Secret World of Og* (top) and *What's With Andy* up the Canuck Quotient

ing Contender's *Tractor Tom* and new episodes of Cheeky Animation's *Slim Pig* with new co-pro *Wilbur* (Mercury Filmworks and Chilco). The pre-literacy series stars a 2-D storytelling cow whose friends come to life in 3-D (using Shadowmation) as he tells a tale from a book.

In terms of branding, CBC puts a new twist on its interstitials with the informative super hero, Kid Canada! Via the animated character, viewers will learn the basics of what it means to be a Canadian. "We have a responsibility around diversity to introduce kids to a variety of faces and backgrounds," Wilson says. To educate the net's youngest audience, Kid Canada! will encourage and demonstrate the country's propensity for politeness and tolerance,

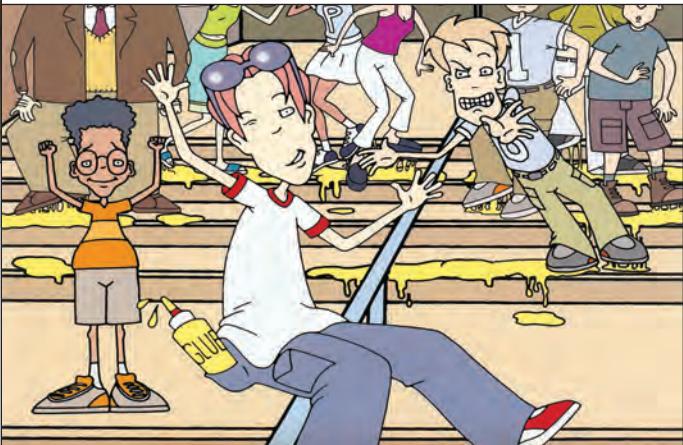
among other things, and children will have an opportunity to interact by submitting their photos.

For The Void block, which runs from 4 p.m. to 5 p.m., Wilson is bringing in two new Canadian co-pros meant to appeal to kids six to 11. Sharing the title with a book by the late Canadian author Pierre Berton that Wilson thinks every kid in the country has read is *The Secret World of Og*, and 2-D toon *My Goldfish is Evil* from Montreal's Sardine Productions follows up.

TELETOON RESURRECTS ITS FIRST CO-PRO HIT

With broadcasters required to devote 60% of their 4 p.m. to 10 p.m. airtime to Canadian content, the animation network has committed itself to two new co-pros to pump up its library. Eighteen months after the last episode was delivered, the cablenet is set to bring back *What's With Andy*. VP of programming Carole Bonneau says she's confident the audience will still be drawn to the 2-D comedy.

Nelvana's *Di-Gata Defenders* is the net's second original program. The series tips its hat to boys eight-to-12-years-old with its action-adventure and fantasy-based storylines, but Bonneau is convinced girls will tune in for the humor and the powerful protagonists. "*Di-gata* has really strong female characters, and just like *Totally Spies!*, even though that has three female characters, it appeals to boys too," she says. Bonneau says kids started calling and writing the station asking when the series was expected to launch shortly after *Di-Gata* teasers began airing during the net's summertime Camp Teletoon block in mid-July.



The series bowed in August, but Teletoon decided to turn its debut into event programming, packaging it as a 70-minute feature for the Saturday afternoon CineToon time slot. Bonneau says this tactic made sense in order to get kids hyped about the show while giving them the background they might need to understand the plot's multiple layers.

Two other shows teased to the audience as early as July were the Nicktoons/Animation Collective co-pro, *Kappa Mikey* and *Ben 10* (Cartoon Network). She says both series have the required action elements to pull in the boy demo, balanced by a strong sense of humor, which should draw in the girls. As for scheduling, the blocks will remain the same, with a little more action-adventure featured on Saturday mornings. ■

CCI RELEASING PRESENTS

Meet the Dorcovitch family. New neighbourhood, old customs...Let the laughs begin!

WEIRD YEARS



ANIMATED
FAMILY
SITCOM
26 X 30

Different can be funny...anywhere!



AN ORIGINAL YTV PRODUCTION



www.ccientertainment.com

Come see us at MIPCOM | No.4 La Croisette, 2nd Floor | Telephone: 33 (0) 4 93 99 44 21 or Stand 00.01

STAYING THE COURSE

French broadcasters continue to pack skeds with exclusives

by Lianne Stewart

CANAL J PURSUES INTERNATIONAL FIRST-RUN RIGHTS

Getting the worldwide debut for a series has always been a top priority for director of programming Pierre Belaisch. And this season, Canal J looked to international co-pros to secure those coveted exclusives. *Genie in the House* is a live-action sitcom about a fourth-century wizard who gets released from a magical lamp into the modern-day world that he just doesn't understand. Belaisch

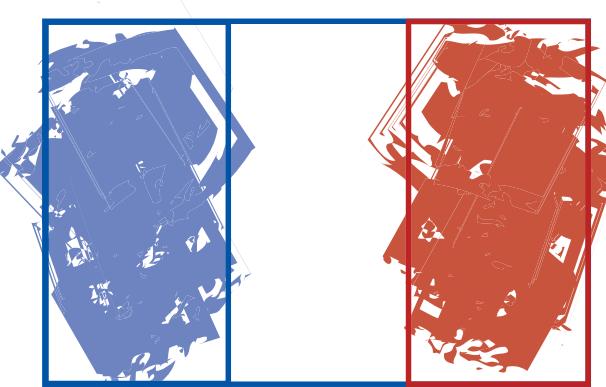
movie features the voice talents of Mia Farrow, David Bowie and Madonna and is budgeted at approximately US\$80 million. Canal J will create 40, four-to-five minute shorts about the making of the movie that aim to teach viewers about animation techniques, special effects and stunts. "It will help with the promotion of the movie, but it's not considered advertising," Belaisch says. Canal J secured the deal with Besson's prodco Europa Corp. to create the series.

Of course, Canal J's budget isn't limitless, so not everything on the cablenet can be a first run. One of the new acquisitions for the new



says the show echoes the humor found in series such as *Sabrina the Teenage Witch* and *Sister Sister*. Set to launch this month, the show will also bow on co-pro partner Nickelodeon UK in May.

Another exclusive series, airing in December, will give Canal J's six- to 14-year-old viewers a backstage pass to the upcoming Luc Besson animated film *Arthur and the Minimoys*. The



Tween Dream: Canal J's *Genie in the House* goes for big laughs

season include the second series of *Space Goofs* from Paris, France's Xilam. Going to daily strip, Belaisch says the new eps have a wackier, kid-targeted sensibility than the first incarnation. More French series on the sked include Alphanim's *Zombie Hotel* and the action-comedy *Dragon Hunters* from Futurikon.

TJII EMBRACES ITS GIRL SKEW

Canal J's sister preschool net Tiji is also working to increase its co-pro slate without the aid of a French terrestrial on board. Tiji partnered with Paris, France's Cyber-Groupe Animation to convert *Ozie Boo*'s two-minute, dialogue-free shorts into a 26 x seven-minute series with talking penguins. "Whenever we can, we try to do it alone, but we could have never been able to

STORM HAWKS™



52 x 1/2 hour Episodes



**NERD
CORPS™**
ENTERTAINMENT

FOR WESTERN EUROPEAN AND
NORTH AMERICAN TV SALES, AND
INTERNATIONAL M&L INQUIRIES:

NERD CORPS ENTERTAINMENT INC.
LEVEL 3 - 1256 EAST 6TH AVE.
VANCOUVER, B.C. CANADA, V5T 1E7
+1-604-484-0266
WWW.NERDCORPS.COM

CREATED BY ACE FIPKE

IN ASSOCIATION WITH



FOR OTHER WORLDWIDE TV SALES,
PLEASE CONTACT THE FOLLOWING
MGM OFFICES:

LONDON - 011-44-20-8939-9300
LATIN AMERICA - (678) 731-9025
AUSTRALIA/ASIA - 011-612-9944-7006



afford 26, 30-minute episodes in CGI," Belaisch says. Another French exclusive comes to the net via Montreal, Canada's Spectra Animation; its 2-D series *Toopy and Binoo* revolves around the adventures of a chatty mouse and quiet kitten.

On the acquisition front, Tiji picked up hi-def *The Bobbines* from England's Inspire GLG. However, this format purchase shouldn't be taken as a sign that the net is converting to HD anytime soon. "It's more about the beautiful colors and stories," says Belaisch. "But we may try to order more HD, we'll see."

More episodes of DIC's *Strawberry Shortcake* have also been ordered. Belaisch admits the channel skews more girl than boy, as *Strawberry* is being paired up with *Dora the Explorer* and *Three Little Witches*.

FILLES TV STAYS ON TRACK

Speaking of girls, tween and teen cablenet Filles TV continues to pick up steam since its 2004 launch. Clearly, the formula isn't broke, so why try and fix it? For the fall, the network's bringing back new seasons of several standbys including *Girls in Love* (Granada), *Instant Star* (Alliance Atlantis) and *Blue Water High* and *Sleepover Club* (Southern Star). New episodes of *Degrassi: The Next Generation* are set for a Filles TV launch in April 2007.

Belaisch hinted the net will sign a deal for a new live-action teen series this month, but he couldn't go into details at press time. In the meantime, the channel will bring an older American

series to its airwaves. *Clueless*, based on the 1998 film, will make its French debut this month.

GULLI LAUNCHES IN FRANCE

French kids continue to be well served on the TV front with the launch of another channel, DTT's Gulli. The channel bowed last November. Lagardère (the controllers of Canal J, Tiji and Filles TV) has a 66% stake, while terrestrial France Télévisions owns the remaining 34%, giving Gulli the unique standing of being both a private and public network.

Since the channel's remit is to air children's programs featuring animal life, adventure and magic, it's no surprise Gulli picked up natural history-adventure shows *Serious Jungle*, *Serious Arctic* and *Serious Desert* from the BBC. Head of acquisitions Julia Tenret says the reality series have kids actively facing eco-

Adventure: Serious Jungle takes Gulli's viewers on a challenge-filled trip



**DELIVERY:
Oct. 2006**

PANSHEL

**A full CGI animated series
(52 x 13')** Age group: 4 to 9

Based on a book by Masaru Houri, this series will lead you, in an imaginary world, to follow the magical exploits of a group of lovable flying pandas, in a captivating kingdom in the clouds where anything can happen... and almost always does!

Throughout action & adventures, at the heart of every story, you will discover an emotional core relevant to children's lives. However, themes are organic to the show, never preachy, moralistic or just "tacked on" ... and each story ends up in a burst of laughter!!!

© 2006 WAMC, P&PM, VIDEAL, FEP, TPS Jeunesse. All rights reserved.

In Development...

"The Secrets of Droon" (26 x 22')

Eric, Julie and Neal stumble upon a hidden staircase that catapults them into the fantastical world of Droon. The stories are framed by the connection between the "Upperworld" of the Eric, Julie and Neal in their neighborhood and the "Lowerworld", the spectacular land of Droon where Princess Keeah, a young wizard-in-training, asked them to join in her brave struggle to save her kingdom from the deadly powers of the evil Lord Sparr.

The Secrets of Droon is a humorous, action based 2D/3D HD animated series aimed at children ages 6-11. With normal youth confronting the everyday problems of adolescence coupled with their newfound hero roles in this fantastic world. As exotic as the inhabitants of Droon may be, they function on a normal scale with human dynamics and problems.

The series is based on the best selling book series, *The Secrets of Droon*, by Tony Abbott. sold in 14 countries with sales to date reaching 7,500,000 books currently available in 9 languages worldwide.

© 2006 Production & Partner Multimedia, Template Entertainment

"Eat Me!" (104 x 1')

Greed and curiosity! A 3D HD program for the parents and the children to learn how to eat well: 104 interviews of fruits, vegetables, spices, etc, to discover the variety of the food we can eat. So many extraordinary food fates to be discovered into 104 small minutes full of flavour.

© 2006 Neutra productions, Production & Partner Multimedia

"BugHouse Rock" (26 x 22')

A 3D HD animated series, based on the original work by Chauncey Hines to follow the adventures of a group of bugs! Under the writing supervision of Kim Bass (Emmy nominee, *Sister Sister*, ...) and a directing set-up turned toward "live action", enjoy this hip animated sitcom.

© 2006 Production & Partners Multimedia, Vivatoon

**MIPCOM 2006
BOOTH # LR2.09**

Production & Partners Multimedia
27, rue Louis Desbrandes • 16000 Angoulême • France
Tel: +33 5 45 39 96 22 • Fax: +33 5 45 39 96 20
E-mail: sales@ppmultimedia.fr

**P&Q
multimedia**

All rights available (TV, video, merchandising) worldwide

Now in HD



challenges and participating in humanitarian relief plans, but they also highlight team spirit and self accomplishment. In fact, Tenret and her staff are on the lookout for more half-hour and hour-long documentary-style series that take a kid's-eye view of the environment, space and nutrition.

But it's not all science and factual for the fledgling net. A long slate of live-action series is on deck, including Olsen twins' vehicles *So Little Time* and *Two of a Kind*, U.S. classic *Saved by the Bell*, and season two of *Gilmore Girls* gets the nod for its family-viewing evening block. On the toon side, series such as *Pokémon*, *Spaced Out* (Alphanim) and the first season of *Space Goofs* should get the younger members of Guill's target demo giggling.

NICK FRANCE RAMPS UP JUNIOR BLOCK

Nickelodeon also brought a new channel to French airwaves this past year, and head of programming Caroline Boré Djoud says it's reaching a gender-neutral audience right now. A slate of Nick shows such as *Avatar* and *Fairly OddParents* is ready to roll out in the coming months. Non-Nick fare is also part of the mix. *Cookie Jar* and Warner Bros.' *Johnny Test*, *Darcy's Wildlife* (Granada) and *Class of the Titans* from Nelvana have slots in Nick France's fall sked. In the coming months Boré Djoud is keeping an eye out for comedy-oriented programs with a touch of action for kids six to 10 to complement the current offering.

WHOOPEE! NOW PRANKING THE WORLD!

Mischief in Multiple Media



Our wonderfully wicked television partners include:



**For more information please call
Star Farm Productions at 312.226.7130**



Meanwhile, the Nick Junior block gets beefed up this month, moving from four to seven days a week. *Go Diego, Go!*, Granada's *Pocoyo* and Cookie Jar's *DoodleBops* will share airtime, and of the three, Boré Djoud is most excited by *Pocoyo*. Its original and simple look shows great potential, she says.



PIWI LOOKS EAST FOR AUTUMN

Three years after TPS launched its Piwi preschool channel, the network is finally ready to debut its first original co-production with sistrernet Teletoon. *Panshel's World*, produced by China's GDC, is a CGI toon based on a popular Japanese license, Panshel the flying panda. Although the concept was created in the East, the stories were written in France. The series focuses on a winged panda protagonist who is eager to grow up so he can fly like an adult.

Francois Deplanck, managing director at Piwi, says *Panshel* is an example of how the preschool net is searching out new cultures for innovative ideas. (It dipped its toe in the water last year with the broadcast of *Tao Shu* from Singapore's Peach Blossom.)

Also on the acquisitions front, Piwi picked up Neptuno's *Dougie in Disguise* following its first run on France 5. And for spring 2007, the net has first window rights for *Mila*, a short-form series produced by France's Planet Nemo that depicts unusual fairy tales from around the world.

TELETOON SETS ITS SIGHTS ON DETHRONING CANALJ

Much like its preschool sistrernet Piwi, Teletoon is also looking to Japan for program inspiration. The network geared at seven to 12 year olds has picked up TV Tokyo's *Sergeant Keroro*, an anime series about an extraterrestrial frog who sets out to invade Earth only to end up as a household pet. Deplanck is anticipating some serious co-viewing opportunities for this series based on TV Tokyo viewing trends. He says it originally debuted in the Saturday morning block in Japan, but was moved to 6 p.m. because parents were tuning in for the laughs.

Although *Keroro* will likely skew to a boy audience, Deplanck is convinced girls will tune in for the show's humor and to watch the sisters in the family torment the alien frog in hilarious ways.

Asian Infusion: *Panshel's World* from China's GDC is Piwi's first original co-pro

After all, he says, shows aren't so gender specific anymore—boys, for example, are watching the femme-powered *Tokyo Mew Mew* that's returning for a second series.

Last year's debut of live-actioner *The Crazy Records* drew in enough viewers to merit a follow-up series. Launching during a two-hour block this season, an interstitial spinoff will feature a whole new group trying to break ridiculous world records. This time around, the net culled the ideas from suggestions made by the kid-viewers of the previous incarnation.

ACTION-ADVENTURE AND EDUCATION MAKE UP EUREKA!

Deplanck admits Eureka!'s tween-oriented educational mandate is difficult to program, but he thinks the channel might be onto something this fall with the second edition of its very own action-adventure reality series. *Objective: Adventure* is filmed in Canada and stars 12 teenagers from French-speaking territories (including Belgium, Switzerland, France and Canada) working together and discovering the ecosphere. Original partners Eureka! and Switzerland's TSR welcomed Canada's French VRAK network and Belgium's AB3 into the co-pro fold for the second outing.

The cablenet will also launch a new block called Kool Age to introduce some interesting new ways to approach everyday subjects like technology and music. Using short-form, two- to three-minute clips, the block will include a segment called Kool Web designed to teach kids how to use the web. There's also *Super Zik*, a 30-part series where teenage amateur musicians meet professionals from around the globe to learn the tricks of the trade and get some quick instrument lessons. "It's not only about the instrument, but where the instrument comes from," Deplanck says, adding it's difficult to find these types of informative programs geared to the tween set.

M6 GOES FOR A STAGGERED STRATEGY

Rather than join the growing crowd of new and returning programming at the Fall TV gate, M6 is opting to pepper its schedule with new series over the course of several months. Head of children's programming Natalie Altmann says this approach gives the network space to properly market new series rather than put them in head-to-head competition right off the bat.

The show Altmann is most excited about is a new version of *Spiro*. She says the series is based on a character many French people grew up with, and its new animated treatment received some build up over the summer in the consumer press.



On Target: sci-fi comedy *Team Galaxy* tops France 3's lineup of exclusives

Other shows scheduled in the coming months include the long-awaited co-pro *Ugly Duckling & Me* from A Films, Magma Films and Futurikon, and Moonscoop's *Fantastic Four*—both set to launch at the beginning of next month. And just in time for Halloween, M6 will debut Rainbow's *Monster Allergy*. Altmann thinks this series will stand out because it's a serial comedy, with each episode focusing on the evolution of the characters. Finally, a six-minute program

gearing up for an end-of-year bow is *Bedtime Stories*. Altmann has high hopes for this Les Armateurs project based on the credentials of its writers, who are both famous French comic book authors.

On the development slate, M6 is increasingly looking to comic books as source material. There are five series at various stages of development at the network. Tween-targeted, *Angela Anaconda* inspired *Pop Secret* will be the first out of the gate and the net's preparing its market debut at MIPTV next April.

FRANCE 3 CONTINUES RELAUNCH STRATEGY

Just like M6, France 3 will debut new series nearly every month to get away from the September stampede. This is the first autumn

schedule under Julien Borde, head of purchasing for the youth department. His plan to simplify the scheduling grid for his target six to 12 year old demo is now entering phase two. During phase one, started last October, Borde says the terrestrial's main focus was on stripping traditional audience draws such as *Titeuf* and *Scooby-Doo*. The ratings bump of 2.5% for four to 10s, and a whopping 8% for the 11 to 14 year old set indicates the plan worked.

For September and beyond, Borde's concentrating on entertaining viewers with action-adventure and comedy exclusives. He thinks *Team Galaxy*, the sci-fi comedy from Marathon, fits the bill and should appeal to both action-hungry boys and comedy-loving girls.

That said, live action is what's ringing Borde's bell the loudest for the new year. F3 has shied away from it in the past few years, but has realized "to be strong for our target, we need live action." This month

The Suite Life of Zack and Cody sets the course for this new direction, and Borde says he plans on acquiring between two and three live-action sitcoms a year to build momentum.

As for co-productions, Borde's looking at locally produced animated series. And France Télévisions' recent announcement to add US\$5.4 million to its network budgets will help with this initiative. Although it's early days, Borde says the influx of cash will strengthen his network's toon output, but he's looking at programming across all genres to reach the most kid eyeballs. The network is also starting to make early plans for a non-linear presence, with a relaunched website set to bow in January 2007.

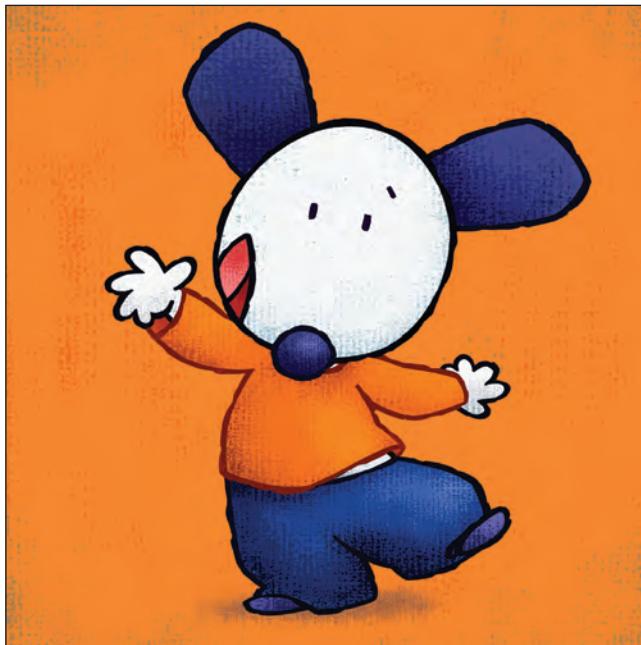
FRANCE 5 HELPS KIDS SAY 'NIGHT, 'NIGHT

Preschool-focused *Zouzou* on France 5 is taking on primetime this month by launching a new daily 7:55 p.m. slot called *Bonsoir les*

FALL TV



Zouzous. Why would the net target such a competitive broadcasting hour? Celine Limorato, France 5's head of children's TV, anticipates parents will turn on the block before the kids go to bed, making viewing a nighttime ritual.



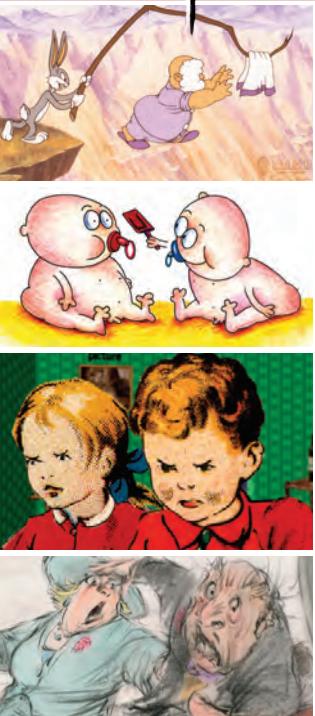
Limorato's hedging her bets by stocking the sked with a handful of new exclusive co-productions. *Grabouillon* (with Paris-based Spirit Productions) is a comedy that teaches kids about boundaries, and *Bali* (with Planet Nemo) looks at a preschooler's life growing up in the big city. There's also a musical based on *Bali* in the works that plans to reach out organically to F5's youngest viewers.

Limorato says the early morning *Debout les Zouzous* block also finds itself in a very competitive time slot, but she's rising to

Primetime spot: *Bali* has a starring role on F5's new Bonsoir Les Zouzous block

the challenge. *Debout*'s four-to-10-year-old viewership numbers have shot up 26% on weekdays and an impressive 44% on weekends. She credits a more focused editorial plan (similar to what Borde laid out for sister net France 2) for the uptick. **N**

Ottawa '06 International Animation Festival



SEPTEMBER 20 - 24 2006

North America's largest animation festival presents the best new animation from around the world, including features, shorts and commercial work.

Featuring

Television Animation Conference (Tac)
Canada's only animation business forum.

Technology Forum
Keynote speaker Rob Coleman (Lucasfilm Animation)

Animarket Trade Show
Showcasing schools, studios and software.

Animators For Hire
A new fast paced recruiting session.



www.animationfestival.ca

FILM

GAMING

MUSIC

TELEVISION

ACCESS GRANTED

ONLY ROADSHOW HOLLYWOOD GRANTS YOU DIRECT ACCESS TO PROMOTIONAL PARTNERSHIPS AND RELATIONSHIPS WITH MAJOR PLAYERS IN THE ENTERTAINMENT INDUSTRY.

In four exclusive days, over 100 entertainment marketing executives from more than 40 entertainment companies will reveal their upcoming releases, promotional calendars and partnership opportunities in **FILM**, **GAMING**, **MUSIC** and **TV**.

Be the first to identify upcoming releases with partnership and promotional opportunities. Get a firsthand look at what your competition is researching. In 2005, over 1,300 brand, agency and entertainment professionals participated in RoadShow. The contacts established and partnerships created surpassed all expectations.

Presenters (as of July 1, 2006)



Hosted By



In Association With

[AdvertisingAge](#)

Platinum Sponsor

[perfectmatch.com](#)

Global Marketing Partner

[logistix.](#)

Global Airline Partner

[Virgin Atlantic](#)

ACCESS GRANTED

CHECK OUT THE KEY EXECUTIVES PRESENTING AT THIS YEAR'S ROADSHOW.
VIEW ACTUAL PROMOTIONAL PARTNERSHIPS.
DISCOVER WHY YOU DON'T WANT TO PASS UP THIS EXCLUSIVE EVENT.

only at RoadShowHollywood.com

Find the latest European Film and DVD opportunities at RoadShow Europe: 1-2 November 2006

ROAD SHOW

The Entertainment Marketing Upfront
September 18 - 21, 2006

people in new jobs



Daniel Barnathan

Dominic Gardiner



Andrew Perlman



Oliver Schabltzki



Kirsten Fallon

4Kids Entertainment (New York, New York, 212-758-7666): **Daniel Barnathan** will be overseeing advertising on the Saturday morning 4Kids TV block as the new president of 4Kids ad sales. He will also help develop 4Kids' programming schedule for the block that airs on Fox. Barnathan is being upped from executive VP of sales, marketing and promotion at 4Kids, where he served for the past five years. Prior to joining 4Kids, Barnathan worked as VP of sales, marketing and promotions for CBS Healthwatch/Medscape.

Cartoon Network Enterprises (Atlanta, Georgia, 404-885-2263): As the new director of hardlines on CNE's New York team, **Peter Yoder** will develop and manage a number of categories, including games, toys, gifts and novelty items. Yoder comes to CNE after putting in nine years at HIT Entertainment, most recently as a brand business director, where he worked on *Bob the Builder*, *Thomas & Friends* and *Angelina Ballerina*.

Another addition to the New York team is **Mitra Jerald**, who has been upped to senior director of brand planning and business development. Jerald will be investigating new business opportunities and developing CNE's operating infrastructure. Previously Jerald worked for Turner Broadcasting Systems as director of strategy and business development in Latin America. In her former role, she sought out business development opps for CNN, TNT, CN and Turner Classic Movies.

In another move, CNE has brought in two new managers for its New York operations. **Denise Gomez**, a former marketing manager for retail sales at Nickelodeon & Viacom Consumer Products, joins CNE as manager of retail development. And **William Graham** has been named the new manager of softlines. Graham formerly supervised the MTV accessories licenses.

Classic Media (New York, New York, 212-659-1959): In his new job as VP of digital media, **Andrew Perlman** will be managing Classic's mobile and on-line content distribution initiative and forge partnerships within the industry. Perlman worked as a consultant for Classic

before formally joining the organization. Prior to that, he was a GM at Rights Group, where he spearheaded mobile marketing initiatives for brands such as Visa and Pepsi. While working for Rights Group, Perlman also oversaw digital media projects with AOL, Best Buy, Samsung and American Idol.

Disney ABC Television Group (Burbank, California, 818-569-7500): **Jill Casagrande** has been appointed senior VP and GM of Radio Disney Network. Moving over from senior VP of programming strategy of Disney Channel Worldwide, she will be managing Radio Disney's daily operations. Casagrande has been with Disney for a decade. Before becoming VP of programming, she served as VP of scheduling and program planning for Disney ABC Cable Networks Group.

HIT Entertainment (London, England, 44-207-554-2500): As senior VP of HIT's Japan office, **Frank Foley** will be in charge of managing and expanding the preschool prodco's presence in the country. His duties include heading up consumer products, publishing, TV distribution and live events. Foley spent the last six years as senior VP for News Corporation in Japan, where he launched National Geographic Channel and FOXlife HD. He is also a former Asian managing director for HarperCollins Publishers and director of sales and marketing for STAR TV.

Jetix UK (London, England 44-207-805-7120): As the new director of programming, **Dominic Gardiner** will be responsible for the channel as a whole, including programming, acquisitions, scheduling and promotion. Before joining up with Jetix, Gardiner worked for two years at Turner Entertainment Europe as a channel manager for Cartoon Network. He served as VP of programming and creative strategies at Cartoon Network Japan prior to Turner Europe.

Nickelodeon Germany (Berlin, Germany, 49-30-700-1000): After nine years at Super RTL in Germany, where he served as head

New dates
and venue for 2006
- mark it in your diary today!



Where successful licensing partnerships begin

Your unique annual opportunity to discover which loveable characters, fictional heroes or Hollywood blockbusters will drive retail sales over the next 12 to 24 months.

- Capitalise upon this unrivalled opportunity to see Europe's key licensors together under one roof
- See over 2500 brands, characters, images and new ideas come alive
- Attend seminars to hear leading lights of the licensing industry talk about issues that matter most to you
- Discuss deals with the rights owners behind the biggest names

For free tickets and visitor information,
visit www.brandlicensingexpo.com or call +44 (0) 870 429 4554

Organised by:



Sponsored by:



Supported by:



Media Partners:



of programming and development, **Oliver Schabitzki** has been named channel manager of Nickelodeon Germany. Aside from managing the whole Nick team in Berlin, Schabitzki will also be in charge of the network's programming strategy. During his stint at Super RTL, he also served as executive producer of co-productions and program purchaser. He takes up his office at Nick in January 2007.

Teletoon (Toronto, Canada, 416-956-2030): **Leslie Krueger** has been promoted to director of sales promotion, where she will be looking after sales promotions teams in Toronto and Montreal, working on the net's interactive sales initiatives. Krueger has been with Teletoon since 1997, when she signed on as a sales promotion employee and has since worked as a manager on the marketing team. Before joining Teletoon, Krueger served in the promotions department of the daily newspaper the *Toronto Sun*.

United Media (New York, New York, 212-293-8500): Moving up from licensing director for advertising, promotion and packaged goods at

United Media, **Kirsten Fallon** will be overseeing the company's retail arm as VP of retail development. During her 10 years at United Media, Fallon had served as brand manager for comic properties and headed up retail promotions at Wal-Mart and Macy's. Prior to working at United, Fallon held sales and account management positions for Macmillan Publishing and Lipton Communications Group.

Christina Nix Lynch has also been bumped and moves from licensing director to executive director, in charge of packaged goods, advertising and promotions, housewares, and health and beauty products. Before working at United, Lynch worked on promotions and marketing at Scholastic, dealing with core brands like Clifford and The Magic School Bus. She also managed children's product lines for TV and home video at Warner Home Video.

Meanwhile, **Jean Sagendorph** gets the nod as licensing director. Sagendorph has worked for the company for the past 11 years, most recently as licensing manager, securing deals in publishing, music and interactive media. She is known for landing publishing deals for Peanuts that have produced New York Times bestseller titles.

Persson takes programming reins at Turner's U.K. kidsnets

Cecilia Persson is going to have her hands full over the next year as she steps into the new job as VP of programming, acquisitions and presentation for Turner's four U.K. kidsnets, Cartoon Network, Boomerang, Toonami and Cartoon Network Too. She started at CN in 2005 as director of acquisitions, scooping up shows for broadcast across Europe, the Middle East and Africa. A few of her key acquisitions included *Storm Hawks* (Nerd Corps) and *King Arthur's Disasters* (Zenith/Cake Entertainment). She'll retain those duties and take on responsibility for overseeing the programming and presentation teams and program scheduling.

As a first order of business, Persson is tinkering with the scheduling and content on the four nets to insure the program offerings complement each other. "All of our channels are based mainly around boy-skewing animation content," she says. "We're trying



Cecilia Persson is looking forward to a very busy year as she starts looking after Turner's European children's channels

to broaden the audience a bit and give it sort of a contrast across the channels."

One of the first moves is to add more live-action to Toonami. She's

looking for gender-neutral tween live-action comedies. The net is scoring big with live-action dramas such as Southern Star's *Blue Water High*, so she wants lighter fare to supplement the sked.

Persson is also devoting considerable energy to Cartoon Network Too's Cartoonito preschool block launching this month. Because CN doesn't produce its own preschool series, the initial rollout is stocked with acquisitions including *Barney* (HIT Entertainment) and *Fluffy Gardens* (Monster Animation). The sked is currently set, but Persson's viewing the initial offering as an opp to test audience likes and dislikes.

"The U.K. market is pretty busy when it comes to preschool," she says. "So we're going to see what works and go after some of the same material." Persson will be heading to MIP Jr. and MIPCOM with initial results in hand that will shape her shopping plans for the preschool block next year. **DW**



Catch new opportunities as they arise

What new opportunities are there in the TV industry this year? And who should you contact to reach them? You'll find answers to these questions directly at MIPCOM, the world's audiovisual content market. Join the 11,000 key producers, distributors, broadcasters, advertising agencies and digital/mobile platforms from all over the world for five days of networking, business and market knowledge. Catch opportunities as they arise. Learn about the key issues that are changing your business from the people that are driving them. Give a whole new facet to your business for the coming years.

Rise to the top at MIPCOM

The very best way to showcase your products or services exactly the way you want is on a stand. Or register as an individual to benefit from the five-day market activity and highly focused conferences.

Catch your first opportunity, call your representative today. Find out more at www.mipcom.com.



How to reach

some of the key companies in this issue

4Kids Entertainment

New York, New York
www.4kidsentertainment.com

212-758-7666

AOL

Dulles, Virginia
www.aol.com

703-448-8700

Aardman Animations

Bristol, England
www.aardman.com/sitemaps.asp

44-117-984-8485

BBC Worldwide

London, England
www.bbcworldwide.com

44-208-433-2000

BART-Bay Area Rapid Transit

San Francisco, California
www.bart.gov

415-989-2278

CBC

Toronto, Canada
www.cbc.ca

416-205-3311

CBBC

London, England
www.bbc.co.uk/cbbc

44-207-743-8000

Canal/Tiji

Paris, France
www.canalj.net

33-1-4954-5414

Calon

Cardiff, Wales
www.calon.tv

44-292-048-8400

Cartoon Network U.K.

London, England
www.cartoonnetwork.co.uk

44-207-693-1000

CiTV

London, England
www.citv.co.uk

44-207-843-8000

Cosgrove Hall Films

Manchester, England
www.chf.co.uk

44-161-882-2500

Digital Outlook

London, England
www.digital-outlook.com

44-208-989-8220

Disney Consumer Products

Burbank, California
www.disneyconsumerproducts.com

818-560-1000

Educational Adventures

Charlotte, North Carolina
www.educationaladventures.com

704-334-7474

Endemol UK Productions

London, England
www.endermol.com

44-870-333-1700

Family Channel

Toronto, Canada
www.familychannel.ca

416-956-2030

Five

London, England
www.five.tv

44-207-421-7270

France 3

Paris, France
www.france3.fr

33-1-5622-3030

Gary Caplan

Studio City, California
www.garycaplaninc.com

818-980-1191

Hamley

London, England
www.hamleys.com

44-207-479-7332

Hudson's Bay Company

Toronto, Canada
www.hbc.com

416-861-6112

iKandi Productions

Galway, Ireland
www.ikandi.ie

35-386-173-8048

Illumitoon

Fort Worth, Texas
www.illumitoon.com

817-415-4933

ION Media Networks

West Palm Beach, Florida
www.ionmedia.tv

561-659-4122

JK Benton Design Studio

Bloomfield, Michigan
www.jimbenton.com

248-644-5875

Kids Industries

London, England
www.kidsindustries.com

44-207-684-3795

Konami of America

San Francisco, California
www.konami.com

650-654-5684

LIMA

New York, New York
www.licensing.org

212-244-1944

Lisa Marks & Associates

Port Chester, New York
www.lma-inc.com

914-933-3900

M6

Neuilly, France
www.m6.fr

33-1-4192-6890

Mainframe Entertainment

Vancouver, Canada
www.mainframe.ca

604-714-2600

Mattel

El Segundo, California
www.mattel.com

310-252-2000

MarVista Entertainment

Los Angeles, California
www.marvista.net

310-737-0950

MédiaMétrie

Levallois-Perret, France
www.mediametrie.com

33-1-4758-9435

Nickelodeon UK

London, England
www.nickelodeon.co.uk/

44-207-462-1011

Nickelodeon & Viacom Consumer Products

New York, New York
www.nick.com

212-258-6000

Ofcom

London, England
www.ofcom.org.uk

44-207-981-3000

Pact

London, England
www.pact.co.uk

44-207-067-4367

Planetwide Games

Orange County, California
www.planetwidegames.com

949-421-0488

Rainmaker

Vancouver, Canada
www.rainmaker.com

604-874-8700

Solidworks Corporation

Concord, Massachusetts
www.solidworks.com

1-800-693-9000

Taffy Entertainment

Woodland Hills, California
www.taffyentertainment.com

818-999-0062

Teletoon

Toronto, Ontario
www.teletoon.com

416-956-2030

TF1

Boulogne, France
www.tf1.fr

33-1-4141-1234

TVOntario

Toronto, Canada
www.tvo.org

416-484-2600

The NPD Group

Port Washington, New York
www.npd.com

1-866-444-1411

Taffy Entertainment UK

London, England
www.taffyentertainment.com

44-779-695-8169

Talent TV

London, England
www.talenttv.com

44-207-421-7800

Telescreen

Hilversum, The Netherlands
www.telescreen.nl

31-35-677-7350

Twentieth Century Fox L&M

Los Angeles, California
www.newscorp.com

310-396-1000

VIZ Media

San Francisco, California
www.viz.com

415-371-1422

Warner Bros. Consumer Products UK

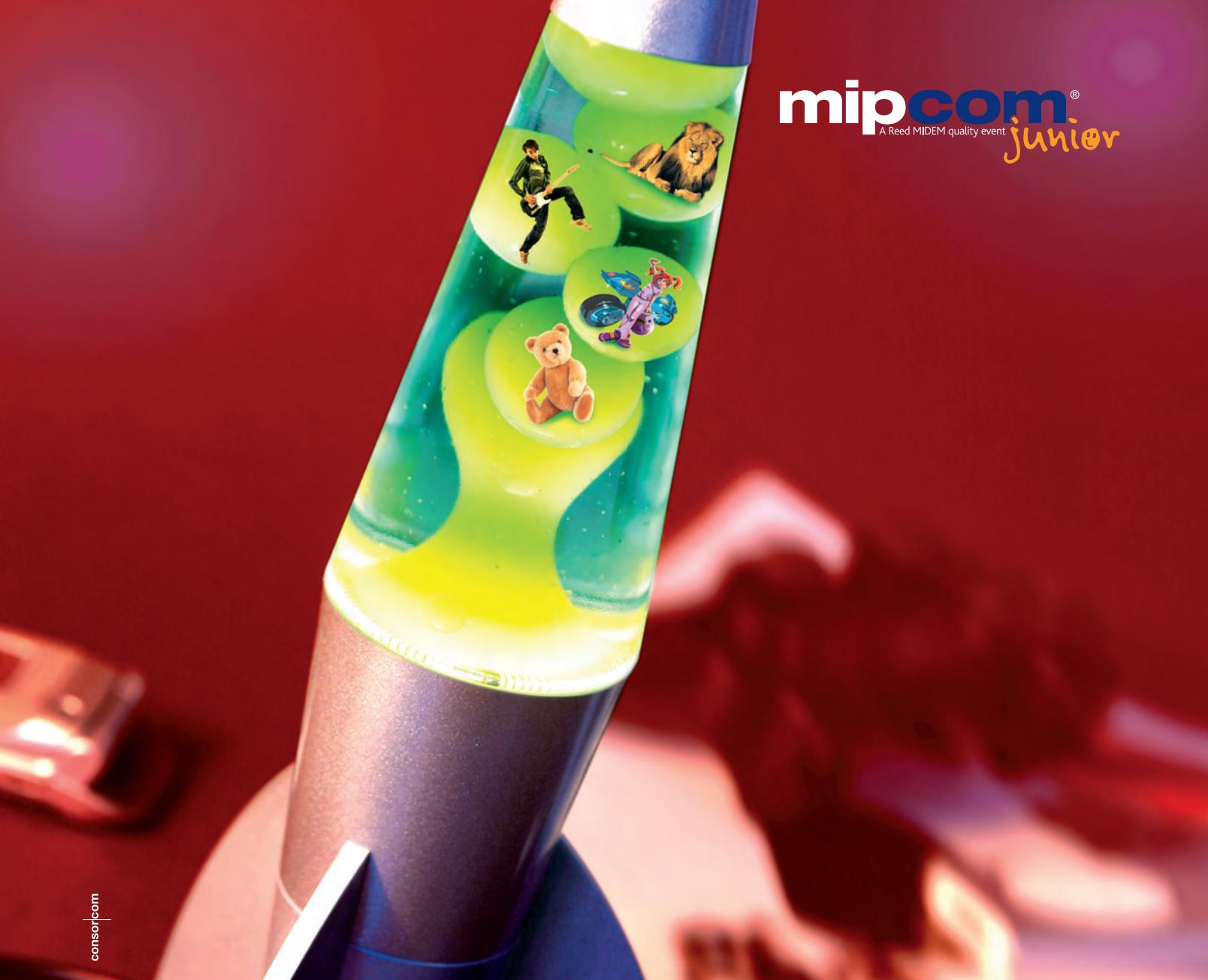
London, England
www.warnerbros.co.uk

44-207-984-5000

YTV

Toronto, Canada
www.ytv.com

416-534-1191



consorcom

Spot younger trends on the way up

MIPCOM Junior - Children's and youth programming screenings

Put a rocket in your business. Spot the trends, products and key people in teens, kids and preschool programming while they're on the way up. And spot them all in one place: MIPCOM Junior, two days before MIPCOM opens in Cannes.

This is where the worldwide content, creation, production and distribution professionals meet with licensing, TV and mobile communities, to do business over two full days of screenings and high-level networking. See how the latest trends in commissioning, production, marketing and licensing are offering fascinating new opportunities for everyone concerned.

Fully digital screenings, numerous networking events and highly focused conferences; MIPCOM Junior provides you with new ideas and contacts - and lets you spot trends on the way up.

MIPCOM JUNIOR® is a registered trademark of Reed MIDEM - All rights reserved.

See how October 7 and 8 can change your business now at www.mipcomjunior.com.



Calendar of Events

L.A. Office Roadshow Hollywood	Sep. 18-21	Hollywood, CA	310-275-2088	www.laoffice.com	Marketing
Cartoon Forum	Sep. 20-24	Pau, France	32-2-242-9343	www.cartoon-media.be	Animation
Ottawa International Animation Festival	Sep. 20-24	Ottawa, Canada	613-232-8769	www.ottawa.awn.com	Animation
licensing.forum 2006	Sep. 21-22	Munich, Germany	49-611-951-6622	www.licensingforum.de	Licensing
Brand Licensing London	Oct. 4-5	London, England	44-208-987-0970	www.brandlicensingexpo.com	Licensing
Frankfurt Book Fair	Oct. 4-8	Frankfurt, Germany	49-69-210-2256	www.frankfurt-book-fair.com	Publishing
MIPCOM Jr	Oct. 7-8	Cannes, France	33-1-41-90-4400	www.mipcomjunior.com	TV/Prod/Prog
MIPCOM	Oct. 9-13	Cannes, France	31-1-41-90-4400	www.mipcom.com	TV/Prod/Prog
promo.live	Oct. 10-12	Chicago, IL	203-358-3751	www.promoexpo.com	Promo/Mktg
Shanghai Toy Expo	Oct. 18-20	Shanghai, China	8610-6603-3782	www.shanghaitoyexpo.com	Toys
Shanghai International Licensing Show	Oct. 19-22	Shanghai, China	8621-6217-7777	www.chinalicenseshow.com	Licensing
American International Fall Toy Show	Oct. 20-23	New York, NY	212-675-1141	www.toy-tia.org/fts	Toys/Games
SGMA Fall Event	Oct. 22-24	New York, NY	202-775-1762	www.sgma.com	Sports/Apparel
Sportel Monaco	Oct. 24-27	Monte Carlo, Monaco	201-869-4022 (U.S.)	www.sportelmonaco.com	Prod/Dist
Cartoon Feature	Oct. 26-28	Potsdam, Germany	32-2-242-9343 (Belgium)	www.cartoon-media.be	Animation
American Film Market	Nov. 2-9	Los Angeles, CA	310-446-1000	www.ifta-online.org	Film
LILA	Nov. 6-7	Puerto Vallarta, Mexico	212-627-5828	www.licensinginlatinamerica.com	Licensing
Consumer Electronics Show	Jan. 8-11, 2007	Las Vegas, NV	703-907-7605	www.cedweb.org	Elec/Toys/Games
Hong Kong Toys & Games	Jan. 8-11	Hong Kong	852-2240-4435	www.hktoyfair.com	Toys/Games
National Retail Federation Convention & Expo	Jan. 14-17	New York, NY	202-783-7971	www.nrf.com	Mfg/Dist
KidScreen Summit	Feb. 7-9	New York, NY	416-408-2300	www.kidsscreensummit.com	Prod/Prog/Lic
American International Toy Fair	Feb. 11-14	New York, NY	212-675-1141	www.toy-tia.org	Toys/Games
National Halloween Toy & Party Show	Feb. 23-26	Rosemont, IL	800-323-5462	www.transworldexhibits.com	App/Lic/Merch
London Book Fair	Mar. 5-7	London, England	44-208-271-2124	www.londonbookfair.co.uk	Publishing
Game Developers Conference	Mar. 5-9	San Francisco, CA	415-947-6000	www.gdconf.com	Inter/Games
MIPTV	Apr. 16-20	Cannes, France	33-1-4190-4400	www.mipty.com	TV/Prod/Prog
MILIA	Apr. 16-20	Cannes, France	33-1-4190-4400	www.milia.com	Inter/MM
Bologna Children's Bookfair	Apr. 24-27	Bologna, Italy	39-051-282-111	www.bolognafiere.it	Publishing
SIGGRAPH 2007	Aug. 5-9	San Diego, CA	312-321-6830	www.siggraph.org	Inter/Anim/MM

Industry Legend

Advertising-Ad
Animation-Anim
Apparel-App

Distribution-Dist
Electronics-Elec
Film-F

Games-Gam
Home Entertainment-HE
Interactive-Inter

Licensing-Lic
Manufacturing-Mfg
Marketing-Mktg

Merchandising-Merch
Multimedia-MM
Production-Prod

Promotion-Promo
Programming-Prog
Publishing-Pub

Sports-Sp
Toys-T
TV-TV

★ THE FORUM FOR EUROPEAN ANIMATION FILMS

Potsdam-Babelsberg (Germany), 7- 9 March 2007



CARTOON (AISBL)

European Association of Animation Film

Bd Lambermont 314 - 1030 Brussels - Belgium
Tel (32) (2) 242 93 43 - Fax (32) (2) 245 46 89

movie@cartoon.skynet.be

www.cartoon-media.be

MEDIA

A programme of the European Union



European Commission
Information Society and Media

medienboard.

FILMFÖRDERUNG & STANDORTMARKETING IN BERLIN-BRANDENBURG



COOLWATCH

What is your favorite website?

Boys 8 to 11 (247 kids)

cartoonnetwork.com	(15.3)
nick.com	(11.9)
disney.go.com	(5.1)
google.com	(5.1)
miniclip.com	(5.1)
addictinggames.com	(4.7)
yahoo.com	(4.7)
myspace.com	(3.8)
runescape.com	(3.0)
www.com	(3.0)
crazymonkeygames.com	(2.5)
funbrain.com	(2.5)

Girls 8 to 11 (211)

disney.go.com	(39.0)
nick.com	(7.7)
neopets.com	(4.1)
bratz.com	(3.7)
google.com	(3.7)
myspace.com	(3.7)
cartoonnetwork.com	(3.3)
millsberry.com	(2.8)
yahoo.com	(2.8)
trollz.com	(2.4)

Boys 12 to 15 (232)

myspace.com	(28.8)
google.com	(4.8)
miniclip.com	(3.9)
yahoo.com	(3.9)
nba.com	(3.1)
addictinggames.com	(2.6)
ebaumsworld.com	(2.6)
youtube.com	(2.6)
runescape.com	(2.2)
cartoonnetwork.com	(1.7)
funnyjunk.com	(1.7)
newgrounds.com	(1.7)

Girls 12 to 15 (199)

myspace.com	(39.7)
disney.go.com	(9.5)
yahoo.com	(6.2)
xanga.com	(5.8)
facebook.com	(3.3)
cartoonnetwork.com	(2.5)
google.com	(2.5)
addictinggames.com	(1.7)
blackplanet.com	(1.7)



**Myspace
and Mario are
tops with kids**



Research tidbits found in this feature are extracted from the June/July issue of KidSay's Trend Tracker, a syndicated study published five times a year that breaks down what's cool and what's not according to 1,000 American kids aged eight to 15. KidSay, an 11-year-old full-service kids market research firm, works with schools and youth organizations in hundreds of U.S. cities to collect and analyze data about trends emerging in the categories of entertainment, famous people/characters, internet, food/beverage, spending, toys and lifestyle. If you'd like more information about Trend Tracker, please contact Bob Reynolds by phone (866-273-8555/913-390-8110) or by e-mail (bob@kidsay.com).

What is your favorite video game?

Boys 8 to 11 (188)

Star Wars games	(6.5)
Halo games	(6.1)
WWE: Smackdown vs. Raw	(5.3)
Grand Theft Auto: San Andreas	(4.9)
NBA Live 06	(4.5)
Mario games	(4.0)
Kingdom Hearts series	(3.2)
Need for Speed games	(3.2)
Madden games	(2.8)
MLB 06: The Show	(2.4)
Sonic Riders	(2.4)

Girls 8 to 11 (206)

Mario games	(12.8)
Halo games	(4.3)
Pac Man	(4.3)
SpongeBob SquarePants	(4.3)
Bratz games	(3.3)
Grand Theft Auto: San Andreas	(2.8)
Kingdom Hearts series	(2.8)
Shrek games	(2.8)
Animal Crossing	(2.4)
Scooby-Doo games	(2.4)
Sims games	(2.4)
Sonic the Hedgehog games	(2.4)

Boys 12 to 15 (216)

Grand Theft Auto: San Andreas	(8.2)
NBA Live 06	(6.9)
Halo games	(6.5)
Kingdom Hearts series	(6.0)
Madden games	(6.0)
Grand Theft Auto games	(4.3)
FIFA World Cup 2006	(3.0)
MLB 06: The Show	(3.0)
Need for Speed games	(3.0)
Mortal Kombat	(2.6)

Girls 12 to 15 (226)

Mario games	(16.6)
Grand Theft Auto games	(8.5)
Grand Theft Auto: San Andreas	(6.0)
Sims games	(5.5)
Kingdom Hearts series	(4.5)
Need for Speed games	(3.5)
Dance Dance Revolution	(3.0)
Halo games	(3.0)
NBA Live 06	(3.0)
Madden games	(2.5)
Midnight Club 3: Dub Edition	(2.5)
Simpsons games	(2.5)



©STUDIO ESPINOSA



©AGC, Inc.



©TCFC

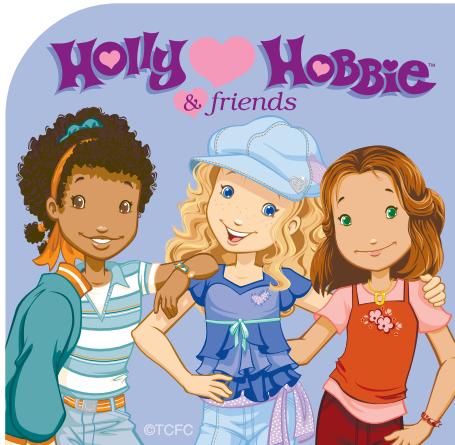
AG PROPERTIES

CREATE.
DELIGHT.
REPEAT.

Just Imagine What
We'll Think of Next.



MIPCOM 2006 ★ Visit **AG PROPERTIES** Booth #26.02



©TCFC



©AGC, Inc.

For entertainment
licensing opportunities, contact

Colin Mendoza
646.286.3140 (NYC)
+33 614.867.305 (contact at MIPCOM)
highgate.agency@comcast.net

or

Michele Schuessler
212.386.7352
mschuessler@ag.com

The ZULA® Patrol

SPACE The Final FUNtier !

"Sesame Street in outer space"

- New York Times



- Wacky intergalactic space odyssey for kids, introducing the FUN of science and astronomy
 - Airing now on public television – 80% U.S. market coverage
 - Massive outreach campaign into schools, homes and museums
 - Digital Fulldome Show and Traveling Exhibit launching Spring 2007
 - 26 half-hour episodes • 13 more episodes Spring 2007

zula.com

Worldwide Licensing and Merchandising



4Kids Entertainment
Erin Webb
ewebb@4kident.com
(212) 758-7666 x303

International Television and Home Entertainment Sales



MarVista Entertainment
Fernando Szew, CEO
fszew@marvista.net
Carol Holdsworth, VP Sales
choldsworth@cox.net
(310) 737-0950

Strategic Relationships and Marketing



Zula USA, LLC.
Jill Newhouse Calcaterra
jcalcaterra@zula.com
(310) 471-0197
info@zula.com
(818) 840-1695 x26